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ROCHESTER INSTITUTE OF TECHNOLOGY

***A PERFECT LIKENESS: IDENTIFICATION
AND PRESERVATION OF OLD PHOTOGRAPHS***
THE DEVELOPMENT OF A TRAVELING
EXHIBITION AND KIT

A THESIS SUBMITTED TO
THE FACULTY OF THE COLLEGE OF IMAGING ARTS AND SCIENCES
IN CANDIDACY FOR THE DEGREE OF
MASTER OF FINE ARTS

DEPARTMENT OF IMAGING ARTS
MUSEUM STUDIES CONCENTRATION

BY

JOAN E. HOSTETLER

ROCHESTER, NEW YORK

NOVEMBER 1995

APPROVED BY:

Grant Romer, Thesis Committee Chairperson
Director of Conservation and Museum Studies,
George Eastman House International
Museum of Photography and Film

Nov 20, 1995
Date

James M. Reilly
Associate Professor, School of Imaging Arts and
Sciences, Rochester Institute of Technology
Director, Image Permanence Institute

Nov 20, 1995
Date

E. Kenneth White
Chairman, Fine Art Photography Department,
School of Imaging Art and Sciences
Rochester Institute of Technology

11-21-95
Date

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Signature

Nov. 20, 1995
Date

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PREFACE

The impetus for this traveling exhibition comes from having worked with historic photographs and traveling exhibitions from 1986 to 1993 at the Indiana Historical Society. For over two years I worked in the visual collections department of the Society's William Henry Smith Memorial Library, first indexing architectural images then coordinating photographic orders and processing collections. In this capacity I became aware of the immense popularity of historic photographs. Over forty-five percent of the library's patrons used photographs during their research. Requests for photograph duplication rapidly increased, with uses such as documentaries, local pictorial history books, corporate histories, calendars, and historic preservation.

As exhibitions coordinator for four years I developed traveling exhibitions using copy photographs from the Society's collections, as well as from libraries and archives around the state and nation. In this capacity I also provided assistance to local historical societies and found that they, too, were seeing an increase in photograph donations and usage of their visual collections.

During this time I was aware that, due to the exhibition committee's policy prohibiting the use of original items in traveling exhibitions, the Society's shows were stylistically and literally "flat." Although the scholarship was sound, the exhibits generally suffered from "the book on the wall" syndrome--heavy use of text with little visual interest. County historical societies often suffered from the opposite problem. They had very interesting artifacts and photographs displayed in the "open storage" style, but provided very little interpretation. This exhibition merges the two exhibition styles.

The didactic exhibit panels provided by the George Eastman House and the Indiana Historical Society will provide the scholarship for the photographic images provided by the local historical societies. It is hoped that the borrowers will invest the time to create their own labels further interpreting their photographs and sponsor public programs to supplement the exhibit.

Many people and organizations have had input into this project. First I wish to thank the George Eastman House and especially Michael Sladden, Curator of Education, who agreed to co-direct the grant with me and who helped conceptualize the project. Grant Romer, my thesis committee chairperson, provided excellent insights into the development of the project and made possible numerous learning experiences for me through internships at the George Eastman House. The Indiana Historical Society, in particular Dr. Robert Taylor and Faith Revell of the education division, generously provided extra financing when the amount of the grant request was reduced by the Indiana Humanities Council. In addition, Faith has provided many design and programming ideas. Thanks to James M. Reilly of the Image Permanence Institute, who provided guidance about finding the delicate balance between overly technical and simplistic script writing. Jim made my R.I.T. experience possible by providing an Image Permanence Graduate Scholarship, for which I am grateful. Also at the Image Permanence Institute, Douglas Nishimura indirectly assisted with the project by answering my many questions about photographic preservation during my internship there. Numerous others at the George Eastman House and the Indiana Historical Society have contributed to the project, including Barbara Galasso, photographer; Paul Piazza, fiscal agent; Stephen Fletcher, proofreader; and John

M. Harris, workshop coordinator. Edward Norman, a freelance designer, deserves special mention for providing design work at a reduced fee. Likewise, Walt Robbins and Tina Dickey are making the wooden bases at a bargain price.

This project could not have come to fruition without the support provided by the Indiana Humanities Council and Light Impressions Corporation. In May, the Indiana Humanities Council awarded the project \$3,000 from its major grant category. Light Impressions generously donated archival supplies and shipping cases. Lance Speer has been especially enthusiastic about their support. Finally, I want to thank my best friend, John Harris, for his unending support, patience, and words of wisdom.

PROJECT SUMMARY

Within recent years, the public has expressed a growing interest in historic photographs. Academic historians, preservationists, genealogists, and documentary filmmakers are among the many who now use photographs as primary sources. With this comes the need to identify, date, and care for photographs. Although there is a whole profession dedicated to the conservation of photographs, much of the research does not trickle down to the average person with cherished family photographs. The goal of this project is to bridge the gap by relaying this information to the general population in an easy-to-read, non-technical manner.

A Perfect Likeness: Identifying and Preserving Old Photographs, is a traveling exhibition and kit created to educate the public about the identification and care of the most common nineteenth-century photographic processes and formats. The project, sponsored by the George Eastman House International Museum of Photography and Film and the Indiana Historical Society, has been funded by the Indiana Humanities Council and Light Impressions Corporation. Two copies are scheduled to open in February 1996

Four copies of the kit will be produced. One copy will be on display in the Discovery Gallery of the George Eastman House. The other three copies will circulate from the lending libraries of the Indiana Historical Society, Indiana Humanities Council, and the George Eastman House. Each kit will consist of:

1) Traveling Exhibition: Twenty didactic panels explain the history, identification, and care of photographic processes and formats such as the daguerreotype, tintype, cased images, and carte de visite. Borrowing institutions are encouraged to create their own displays and programs around the core exhibit.

2) Workbook: Six workbooks accompanying each kit supply more in-depth information about each process or format. Included also are sections on preservation issues (storage, environment, display) and sources for more information.

3) Photograph Sample Boxes: Boxes containing original photographs in a variety of formats will help the curators identify items in their own collections and may be viewed in an exhibit study area by the more serious museum visitor. If the borrowing institution does not own an example of a particular process, it may substitute these samples in their own exhibit.

4) Educational Programs/Slide Presentations: The sponsors will develop separate programs for the kit. The George Eastman House will sponsor gallery talks, workshops on the care of family photographs, docent tours, and hands-on activities for all ages. Three summer workshops for collection caretakers are planned by the Indiana Historical Society. The Indiana Junior Historical Society sponsored a one-day workshop about photography for middle school and high school-aged students. Two slide presentations have been generated: one discussing identification and preservation of family photographs, the other about Indiana's nineteenth-century photographers. Also, handouts will be printed to encourage preservation of family photographs and the use of photos as primary sources.

PROJECT PARTNERS

The George Eastman House International Museum of Photography and Film (GEH), a Rochester, New York-based non-profit organization located in the mansion of Eastman Kodak Company's founder, agreed to sponsor the traveling exhibition. Michael Sladden, Curator of Education, had been contemplating a similar project. Two copies were requested by the GEH: the first for a one-year installation in the Discovery Gallery, a hands-on space for all ages which explores the basic principles of photography; and the second as a *Discovery Kit*. The kits, available to schools and other educational organizations, are a free service of the museum's Education Department. Unfortunately, the education department did not have funds earmarked for the project within this fiscal year so financial support would have to be found elsewhere. They could, however, provide most of the photographs needed for the project.

From previous work experience, I knew that the exhibit would be a welcome addition to the Indiana Historical Society's traveling exhibitions program. The Indiana Historical Society (IHS) is a non-profit organization dedicated to collecting, preserving, and promoting Indiana history. With a collection of 1.5 million photographs, the IHS has a strong interest in photographic history and preservation and agreed to co-sponsor the exhibit. The traveling exhibitions program, managed by IHS's Education Division, circulates traveling exhibitions to museums, archives, historical societies, libraries, and schools throughout the state. Lenders keep the exhibits for one to two months and are responsible for paying the outgoing shipping fee.

FUNDING

With an Indiana connection, the project was eligible for an Indiana Humanities Council (IHC) grant. Dr. Nancy Conner, Associate Director, reviewed the application and agreed that the project met the guidelines. Anne Laker, Resource Center Director and Program Officer, suggested that an extra copy of the kit be made for IHC's Humanities Resource Center which is a circulating library of more than 1,700 films, videotapes, audiotapes, exhibits, and publications. Although this added the expense of an additional copy, it means that exhibit borrower's are eligible for a Resource Center Grant. This \$200 grant can cover the expense of publicity, discussion materials, or an honorarium for a humanities discussion leader when programs are based on a Resource Center film, videotape, or exhibit.

The grant application was turned in on April 3, 1995 (*Appendix I*). On June 1, IHC notified us that a *partial* grant of \$3,000 had been awarded. We had originally asked for \$12,350, but since the IHC was low on funds this year it cut all grants in half. In addition, IHC staff informed us that because grant selection committee members were aware of the Indiana Historical Society's multi-million dollar endowment, they further reduced the amount awarded feeling that the Society should fund a larger percentage of the project. We compensated for the \$8,350 loss by:

- 1) The George Eastman House agreed to pay for their second copy of the exhibit.
- 2) Light Impressions Corporation, a Rochester-based archival supply company, agreed to donate cases, binders, archival boxes, sleeves, polyester, tape, photo corners, etc. In return, it asked to be acknowledged in the gallery and press releases and that its catalogs

be distributed at all project-related programs. The company also stipulated that, while it did not mind if other archival suppliers' addresses were mentioned in the workbook, it preferred that we not distribute its competitors' catalogs or educational pamphlets.

3) Eliminating the lamination. Since the George Eastman House Discovery Gallery copy will not circulate, it does not need this extra protection. The Indiana Historical Society will cover the expense of laminating its copy.

4) The Indiana Historical Society agreed to put \$1,325 into the project, buying the plastic panels, wooden bases, foam padding, Velcro®, handouts, silk-screen labor, and adhesive.

5) The George Eastman House agreed to donate all photographs and photographic labor. This cost was additionally reduced by opting for thermal dye transfer prints made from Kodak PhotoCD instead of traditional color photographs.

6) Receiving lower bids for making the film positives and exposing the silk-screens.

7) Reducing the number of panels from 25 to 20 per exhibit.

8) Providing only sixteen bases with each exhibit. Most borrowing institutions will not have the table-top space for all twenty panels and will wall mount some of them.

9) Donating much of my labor, including time spent on silk-screening, mounting photographs, attaching Velcro® and hanging hardware, collating workbooks, etc.

10) The designer agreed to reduce his fee for designing a logo and creating a template design for several panels, from which the other panels were modeled.

11) The silk-screener gave a reduced quotation for screening the flat base color (as a thank you for continued use and recommendations).

12) Eliminated the indirect costs (5% had been added in the original budget).

AUDIENCE

The exhibit was created for a general audience. Labels were written on an eighth-grade reading level, meaning shorter sentences and a simple vocabulary. This is a common practice among museums, acknowledging not only that visitors come in all ages and reading levels, but also that visitors are reading on their feet and do not have the patience to read long, complex labels.

The success of such a project rests in finding a balance between supplying too much information and too little. Care must be taken not to overwhelm the casual exhibit reader with too much technical jargon, yet oversimplifying the subject will disappoint those most interested in the subject. This project was designed in a multi-layered approach. Several types of visitor viewing styles are anticipated:

- 1) Many museum attendees, often called “exhibit joggers,” move through the galleries in a non-linear fashion, skipping from artifact to artifact, reading very few labels. This type of viewer may not even look at the didactic panels, but hopefully will pick-up the handouts for future reading.
- 2) Some viewers will only read the *captions* of the few images that attract their attention, ignoring the main labels. For this reason, the interpretive captions were written to reemphasize points made in the main text.
- 3) Other visitors, if captivated by the subject, will read the full text. It is hoped that they will spend time with the samples boxes and workbooks, available at tables near the exhibit

exit. This is the type of patron who might attend educational programs, therefore related upcoming events should be posted in the gallery.

Although this project's primary audience is the general public, a secondary objective is to encourage the professional development of the curators and archivists who assemble and supplement the exhibition. There are several implementation options for the borrowers.

1) At the lower level, borrowing institutions can simply mount the exhibit panels without displaying original photographs along with it. This is not as effective, but the panels *can* stand alone.

2) Motivated curators can borrow the workbook several months before receiving the exhibit, allowing planning time. This gives them time to survey their collections and choose the best examples of each process and format. Hopefully they will create their own exhibit labels and mount separate exhibits such as *Home County Photographers* or *A Photographic History of Main Street*.

3) The Indiana Historical Society's workshops will provide another learning opportunity for archivists. We hope to spark preservation projects within the borrowing institutions.

4) Highly inspired borrowing institutions may sponsor their own workshops and related activities. Possibilities include hiring a photographer to copy residents' photographs for the collection, teaching photograph storage methods, and running a "mystery photograph" column in a local newspaper.

DIDACTIC PANELS

Twenty didactic panels discuss the most common photographic processes and formats of the twentieth century. In selecting the images to include, we kept in mind the type of photographs the average person would find in grandma's attic. Through my presentations, I have found that the average person can grasp the more unique processes, such as the daguerreotype, ambrotype, tintype, and cyanotype. However, many of the processes are difficult to distinguish from each other, even for trained professionals. Because of this difficulty, we decided to exclude many of the paper processes such as "matte collodion printing out paper, gold and platinum toned" or "glossy gelatin printing out paper." It is, however, important to understand the concepts of "printing out papers" versus "developing out papers," so panels on these concepts are included.

Most panels (*Figure 1*) are broken into four categories: identification, process, deterioration, and care. This allows the viewer to choose the topics he cares to read about. Tidbits about the social history of the process or format (why the process was popular, the cost, length of exposure, etc.) are included in the photograph captions. Because a borrowing institution may not have space to display all twenty panels, the text for each panel was written to stand alone rather than build upon facts mentioned in earlier panels.

Each panel consists of a sheet of 24" x 36" x 3mm Celtec®, an aerated polyvinyl chloride. A light grey background color (*Figure 2*) is silk-screened onto the panel, followed by black captions and three vertical rules defining the four-column layout. Dark maroon horizontal bars with white sub-heads delineate the beginning of text sections. The panel header consists of the upper case title ("DAGUERREOTYPE") and Italicized dates

("1839-1860s") silk-screened in white onto a horizontal maroon bar that blends into a halftone detail of one of the panel's photographs. This header is screened onto a sheet of copper metallic paper, which shines when spotlighted.

Illustrations are produced in several manners. Line drawings are silk-screened in black directly onto the panel. Black and white copy photographs and color copies are cold mounted with sheets of double-sided adhesive. The production method of the color photographs is still under discussion. The George Eastman House can easily and cheaply produce thermal dye transfer prints (Kodak Ektatherm XLS print paper) from PhotoCDs. Even though the paper has an clear overlamine layer that extends the life of the print, there is uncertainty about the life expectancy of this type of print. This issue must be weighed heavily before opting for the least expensive method. It is impossible to replace the faded photographs at a later date since the exhibit will be laminated.

It was especially important to incorporate flexibility in the installation method. Many house museums have historic reproduction wallpapers and cannot mount wall-hung panels. Other types of institutions, such as public libraries, must hang exhibits on pegboard or Velcro®-covered walls. This exhibit was designed with grooved wooden bases, which can rest on tables or flat cases; and both Velcro® and traditional hanging hardware on the verso. In addition, the panels may lean against easels (provided by the borrower). It is anticipated that borrowers will use a combination of hanging methods to conform to their unique space. The bases are made of 36" x 5 1/2" x 3/4" poplar, stained a dark mahogany color and coated with satin polyurethane. Felt pads the bottom surface. Three 1/2" dowel

rods fit into holes in the base and extend up sixteen inches to stabilize the panel, which wobbled slightly without the additional support.

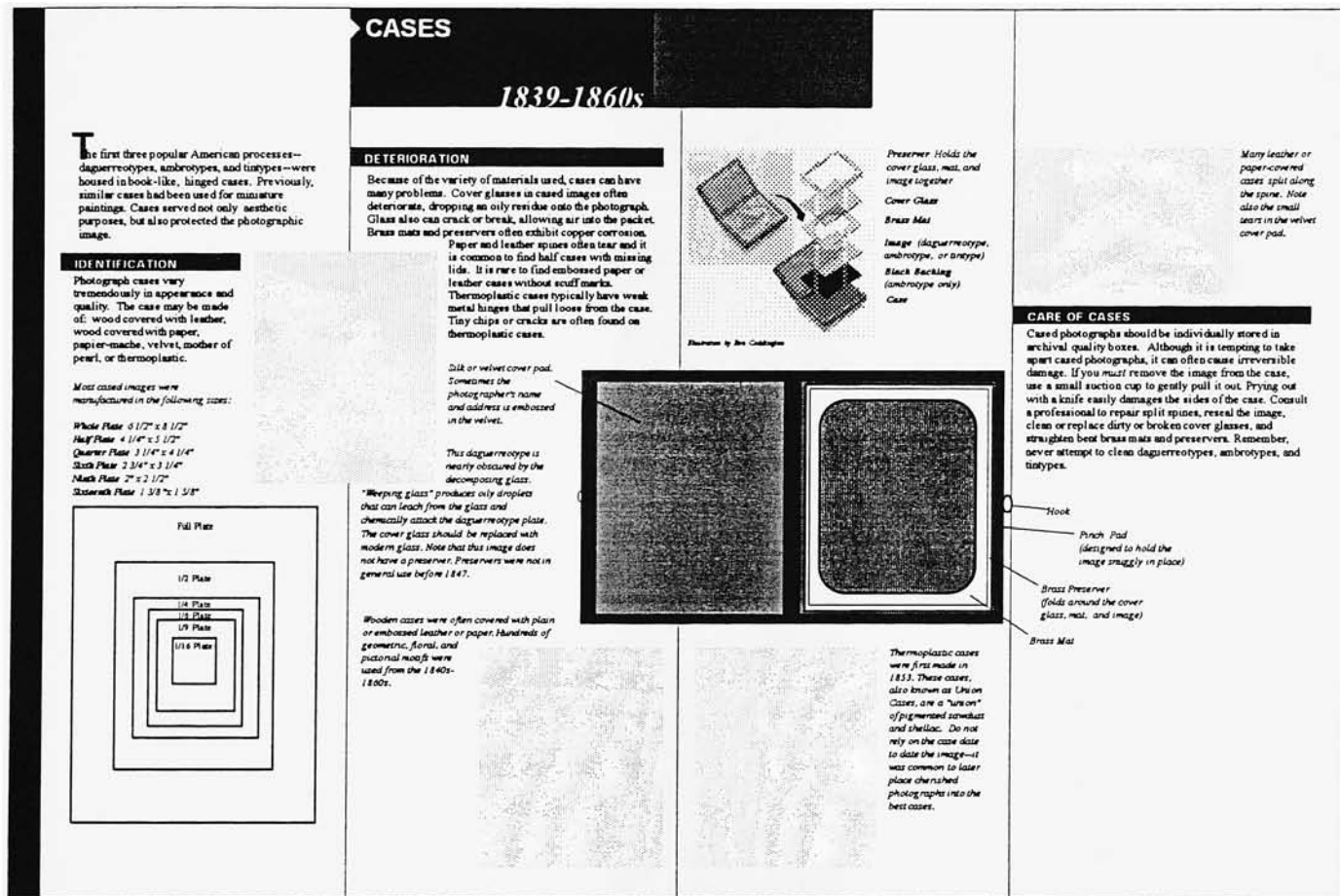


Figure 1

Figure 2 - Panel Colors



Background Color

Grey
Naz-Dar Plastic Plus
Gloss Vinyl
Silk-Screen Ink



Text & Line Drawings

Black
Naz-Dar Plastic Plus
Gloss Vinyl
Silk-Screen Ink



Accent Color

Maroon
Naz-Dar Plastic Plus
Gloss Vinyl
Silk-Screen Ink



Accent Color Printed on

Zanders Chromolux
Metallic Paper,
Copper Color

WORKBOOK

Six copies of the workbook will be made for each exhibit. They will contain a variety of pamphlets and articles, providing a rudimentary introduction to the processes, formats, and preservation issues. The workbook serves two purposes: to act as a study guide for the borrowing institution's curator who installs the exhibit; and to be available to the more serious museum visitor in a study area at the end of the exhibit. Sections include:

Section One - "For the Curator" will only accompany the curator's copies and will include packing instructions, exhibition guidelines, supplemental activities suggestions, and evaluation forms.

Section Two - Processes and Formats will provide a more in-depth view of each panel topic, explaining the inventor of the process, patent date, a checklist for identifying the process and date, deterioration characteristics, and a bibliography.

Section Three - Care and Preservation Issues will discuss correct storage environment, handling concerns, copy photographs, exhibition and framing, and storage enclosures. Samples of actual archival materials will be contained in plastic pocket pages.

Section Four - Resources for further information about photographic history, bibliography, addresses of related professional organizations (American Institute for Conservation, Society of American Archivists, etc.), sources for archival supplies, and information about the project sponsors.

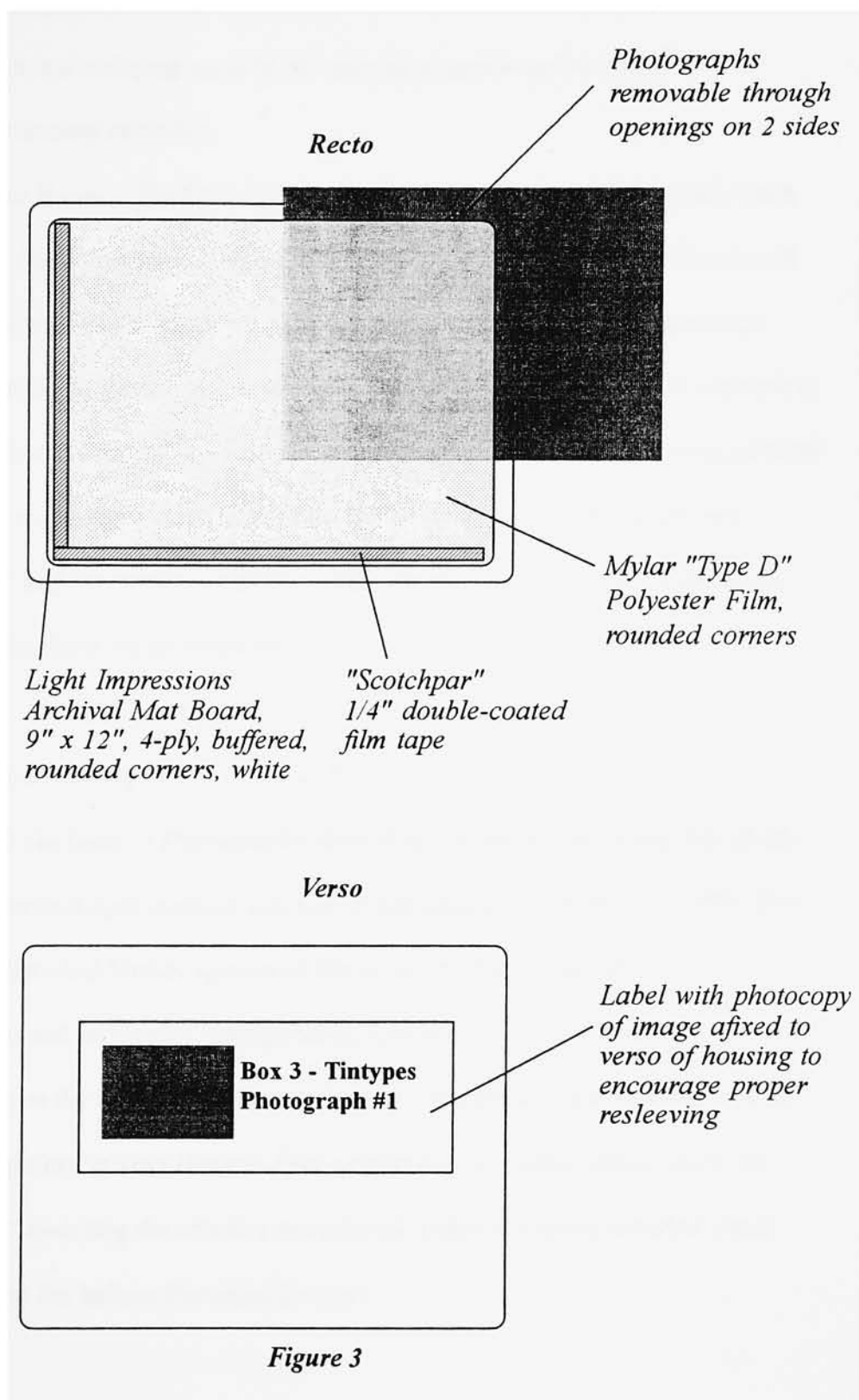
Obviously there is too much information about the subject to include in one workbook. The goal of the workbook is to provide basic information and to direct the reader to related literature.

PHOTOGRAPH SAMPLES BOXES

Because identifying photographic processes is a difficult skill to learn without seeing original photographs, labeled samples of each process and format will accompany the exhibit. Visitors will be encouraged to view these expendable photographs at tables and chairs set up in a study area at the end of the exhibit. Included will be magnifying glasses and loupes for closer examination. These images will enable gallery docents or museum to demonstrate certain concepts, such as how an ambrotype can look positive or negative depending on the background. These samples are intended primarily as a hands on, interpretive portion of the exhibition, however, images may be placed in the exhibit if that particular process is not found in the borrower's collection.

The fourteen boxes will consist of about three samples of each of the cased images and eight to twelve examples of each of the paper processes and formats. Photograph housings are designed to prevent the images from moving around during shipping, yet are open on two sides to allow visitors to remove the photograph for a closer, hands-on look (*Figure 3*). Artifacts and housings will be carefully keyed to prevent items from becoming mislabeled. This includes attaching a small photocopy of the image to the verso of the housing, as well as a labels on both the photograph and the enclosure. However, it is anticipated that some of the photographic samples will be misfiled or disappear. For that reason, borrowers are asked to report missing or damaged items on an exhibition condition form. In addition, the exhibits will occasionally return to the lending institutions for maintenance checks.

Sample Photograph Housing



EDUCATIONAL PROGRAMS

Each sponsor is developing separate educational programs and activities to supplement the traveling exhibition.

George Eastman House - The Education Department already has many activities which complement the themes explored in the exhibit. In addition, Michael Sladden, Curator of Education, along with Roger Watson, Curatorial Assistant, are developing a series of workshops about family photographs and albums. The objective is to teach the audience to interpret and preserve personal collections. Attendees will be encouraged to bring personal photographs for a question and answer period. Other activities under discussion are “Curator Talks,” and the creation of additional Discovery Kits for schoolchildren about dating and learning from old photographs.

Indiana Historical Society

History through the Lens: A Photography Workshop - A one-day workshop for middle school and high school-aged students was held in Indianapolis on October 14, 1995. The Indiana Junior Historical Society sponsored this program which consisted of photographic tips and techniques, taking photographs in Crown Hill Cemetery, and learning how to use the visual collections at the IHS. I presented a slide program, *Out of the Attic: Taking Care of Your Historic Photographs* and concluded with a “guess the process contest,” awarding the winner a sun-print kit. Other presenters included visual collections staff at the Indiana Historical Society.

Slide Presentations - A ninety-minute slide show was created, consisting of a history and description of nineteenth-century photographic processes and formats (about 40 minutes); preservation, display, and copying guidelines (about 20 minutes); a review of photograph samples (about 10 minutes); and a roundtable where people ask questions about photographs that they have brought to the program (about 20 minutes). The slide portion of the program consists of nineteen text slides (*Appendix 5*) and forty slide illustrations. Within the last year I have presented the slide program, or a slight variation of it, on eighteen occasions (*Appendix 6*), fine tuning it as I developed a better feel for what the audience desires. In addition, I developed a slide presentation about early image making in Indiana, discussing early photographers and portrait galleries.

Local History Workshop Series on Photograph Administration - Next Summer I will conduct three, one-day workshops for photograph collection caretakers. These meetings, planned for the northern, central, and southern regions of the state, will be sponsored by IHS's Local History Services Department, with an archives, museum, or library acting as local coordinator. The Marshall County Historical Society has agreed to sponsor the June workshop. The traveling exhibition will be set-up at each workshop site. Twenty to thirty participants per workshop are expected. Our goal is to provide an introduction to the many facets of managing a photograph collection: record keeping, copying and duplicating, arrangement and description, establishing use fees, identifying processes, storage conditions, exhibition, etc. A variety of presentation techniques will be used including slide presentations, demonstrations, hands-on repairs, and a roundtable where participants can show slides of photographs from their collections and ask questions.

PACKAGING

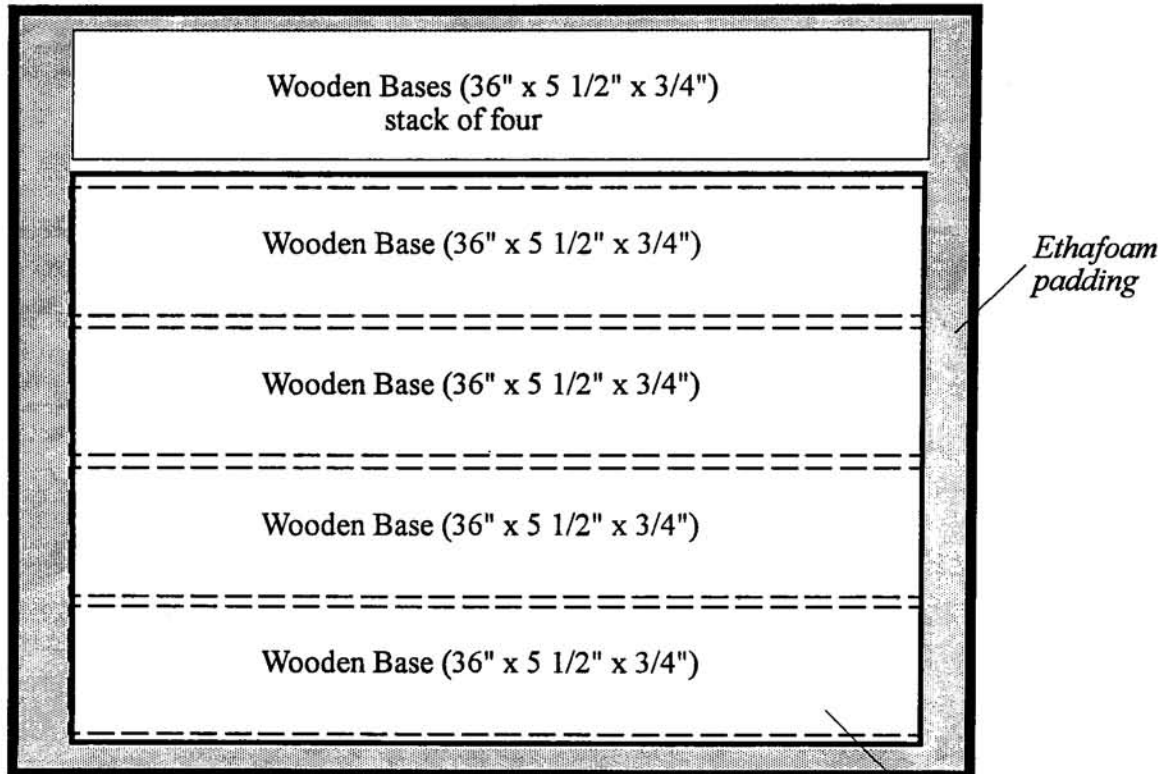
Each exhibit will be housed in three Light Impressions Transport™ Shipping Cases. The 32 1/4" x 40 1/4" x 4" (interior dimensions) cases are constructed of black polyethylene, with heavy-gauge steel corners. Unfortunately, the lack of wheels may put extra stress on the handles. These cases fit within the size and weight limitations of the United Parcel Service (150 lbs. maximum weight, length plus girth no longer than 130").

Two cases will each contain: ten didactic panels, eight wooden bases, and twenty-four dowel rods (*Figure 4*). The third case will hold two copies of the workbook, fourteen samples boxes, and GEH and IHS brochures (*Figure 5*). Ethafoam padding, one inch or one-half inch as necessary, will be attached to the sides and bottoms of the cases with a hot glue gun. V-notches cut into the padding will allow finger insertion to remove items. Taped into the lids will be drawings and simplified packing instructions for the few who inevitably will not read the complete set of assembly and packing instructions in the curator's copy of the workbook.

Flannel pouches will be sewn for the wooden bases and dowel rods (*Figure 6*) to protect them from scratches during shipping. The panels, which should be stored face-to-face due to the mounting apparatus on the backs, will be interleaved with paper. As additional protection, the Indiana Historical Society's panels have a thin, mat-finish laminate which wraps one-half inch around the back. Past experience has shown that the heavy use of IHS exhibits warrants the added expense of lamination (about eighteen dollars per panel). With proper packaging, the exhibits should last at least five to eight years.

Packaging for Exhibit Panels and Bases
Light Impressions TransPort Shipping Case
32 1/4" x 40 1/4" x 4" (Interior Dimensions)

Top View:



Side View:

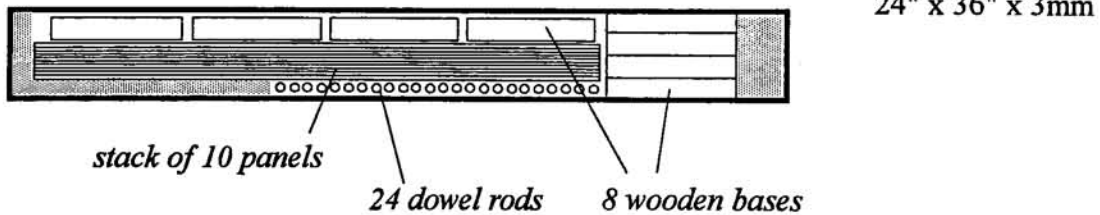
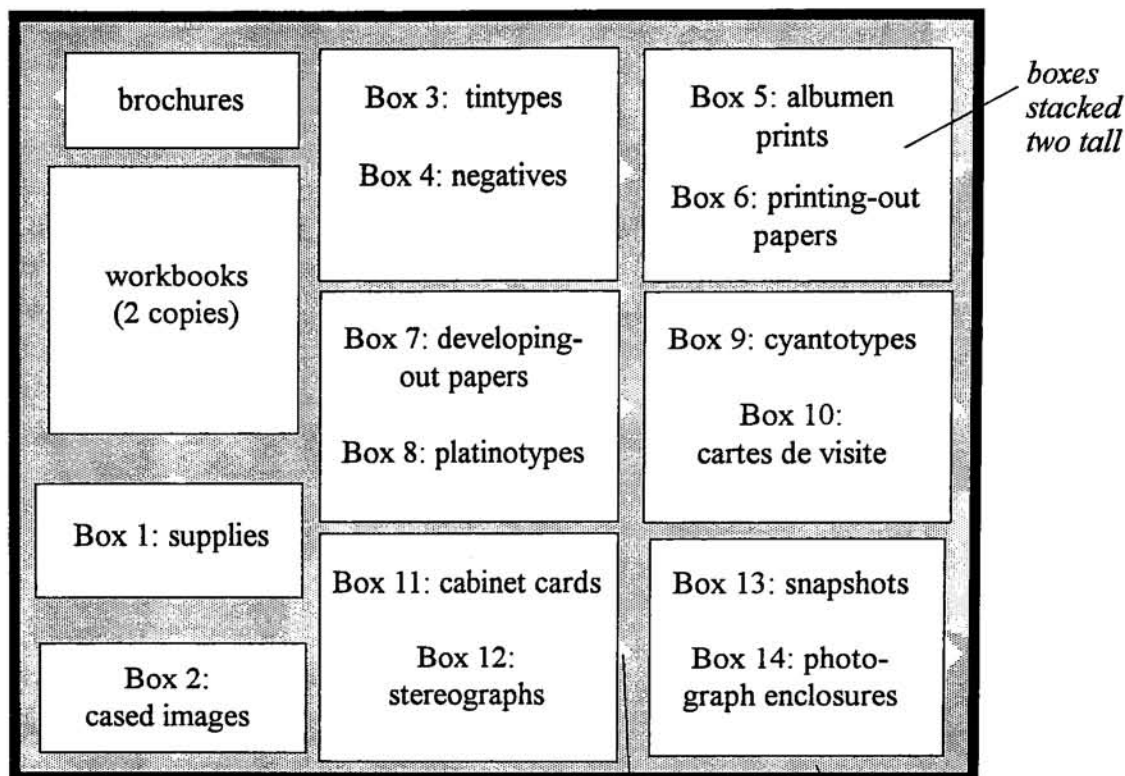


Figure 4

Packaging for Photograph Samples Boxes

Packaged in Light Impressions TransPort Shipping Case

32 1/4" x 40 1/4" x 4" (Interior Dimensions)



Contained in 4 1/2" x 6 1/2" x 10 1/2"

Light Impressions CardFile Boxes:

1. small supplies
2. cased images: daguerreotypes, ambrotypes, tintypes

Cut out V-notch for easier removal

Ethafoam hot-glued to sides and bottom of case

Contained in 9" x 12" x 1 1/2"

Light Impressions Drop-Front Boxes

(stacked 2 tall in case):

3. loose and matted tintypes
4. negatives
5. albumen prints
6. printing-out papers
7. developing-out papers
8. platinotypes
9. cyanotypes
10. cartes de visite
11. cabinet cards
12. stereographs
13. snapshots
14. photograph enclosures

Figure 5

Packaging for Wooden Bases and Dowel Rods

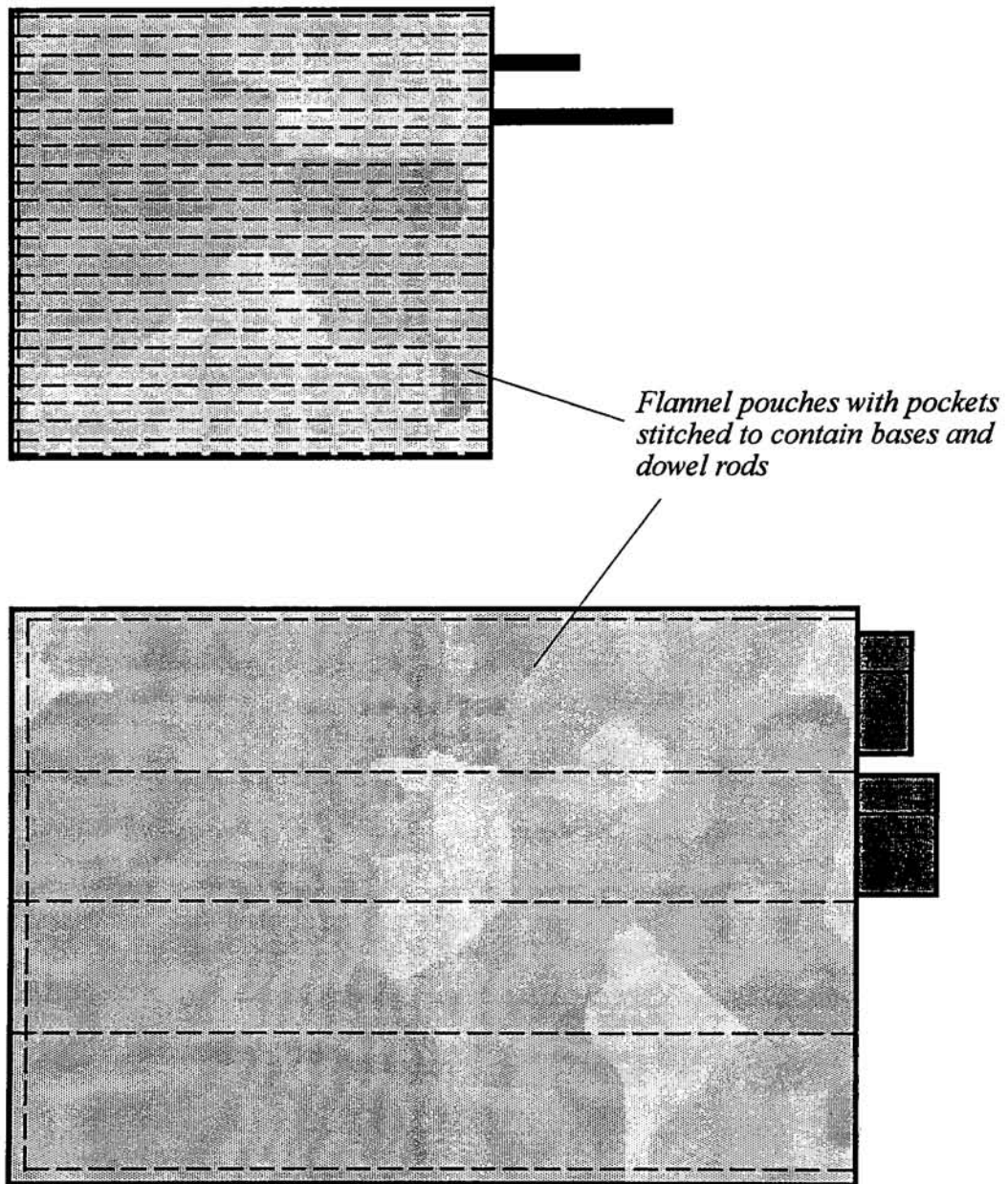


Figure 6

CONCLUSION

Within the past few decades, the public has shown a growing interest in old photographs. Contributing to this has been the successful use of still photographs in documentaries such as Ken Burns' acclaimed public television series *The Civil War* (1989) and *Baseball* (1994) and in the myriad of publications commemorating the 150th anniversary of photography in 1989. Private and institutional caretakers, who had previously regarded photographs as the unwanted step-children of the collection, have realized the value in their shoeboxes of unidentified and unprocessed photographs. Academic historians avoided using photographs until recently when scholars such as Alan Trachtenberg (*Reading American Photographs: Images as History from Mathew Brady to Walker Evans*) and Thomas J. Schlereth (*Artifacts and the American Past*) began proselytizing the merits of visual images as primary sources. Archivists, librarians, and museum professionals have seen an increase in the use and acquisition of photographs. There clearly exists a need for information about identifying and caring for historic photographs.

This fascination with historic photographs will only increase as digital photography revolutionizes the field. Our descendants will view darkroom-generated photographs as complex as daguerreotypes seem to us today.

Collaborative projects between non-profit organizations may become commonplace as governmental support for granting agencies (such as the National Endowment for the Humanities) is reduced and grants become more competitive. Not only has this project been financially beneficial to the partners, but it has opened the lines of communication

between three levels of museums. The George Eastman House International Museum of Photography and Film further fulfills its educational mission by reaching out to dozens of small communities, as well as its usual audience of museum visitors and schools; the Indiana Historical Society benefits by channeling to its constituents the subject expertise of an internationally recognized photography museum; and the smaller organizations benefit by having at their disposal a free traveling exhibit, programs, and the scholarship around which they can interpret their local photographic history.

APPENDIX 1 - GRANT PROPOSAL

Cover Sheet Regular Grant Application Form

IHC use only

Meeting	Action	Grant #
---------	--------	---------

Type of Application	<input type="checkbox"/> Chairperson Grant	<input type="checkbox"/> Mini Grant	<input checked="" type="checkbox"/> Major Grant
----------------------------	--	-------------------------------------	---

Title Historic Photographs Kit (Working Title)

Sponsoring Organization

Name: George Eastman House
 Address: International Museum of Photography and Film
 900 East Ave. Rochester NY 14607
 Sponsoring Group Official: James L. Enyeart

Contact person: Michael Sladden
 Telephone: (716) 271-3361

Project Co-sponsor(s)

Indiana Historical Society
 315 W. Ohio St.
 Indianapolis, IN 46202

Fiscal Agent

Name: Paul Piazza
 Address: George Eastman House
 900 East Ave., Rochester, NY 146
 Telephone: (716) 271-3361 ext. 256

Project Director

Name: Michael Sladden/Joan Hostetler
 Title: Co-Directors
 Address: 900 East Ave. 815 N. Highland
 Rochester, NY 14607 Indianapolis 46202
 Business phone: (716) 271-3361 (317) 639-2314
 Home phone: same

Grant	\$ 12,345
Local Cost Share-Cash	\$ 3,230
Local Cost Share-In Kind	\$ 23,115
Total	\$ 38,690

Is the sponsoring agency determined to be tax exempt as a not-for-profit organization by the Internal Revenue Service ☒ Yes ☐ No
 The Indiana Department of Revenue ☐ Yes ☐ No ~~Indiana~~ Not-for-Profit Tax Registration Certificate Number 141481

Official Signatures

By signing and submitting this application, the sponsoring organization is providing the applicable certifications regarding the nondiscrimination statutes and implementing regulations, debarment and suspension, as set forth in the IHC grant information booklet.

(One copy must have original signatures, NOT photocopies; must be signed by 3 different people)

 Project Director (signature)

 Sponsoring Group Official (signature)

 Fiscal Agent (signature)

James L. Enyeart, Director

George Eastman House Controller

Sponsoring Group Official's Name and Title (please type)

Fiscal Agent's Title (please type)

Project Summary (Limit to this space)

Within recent years, the public has expressed a growing interest in historic photographs. Academic historians, preservationists, genealogists, and documentary filmmakers are among the many who now use photographs as primary sources. With this comes the need to identify, date, and care for photographs. The George Eastman House International Museum of Photography and Film and the Indiana Historical Society will produce four copies of a "Historic Photograph Kit" that will be available from the lending resource centers of the George Eastman House, Indiana Historical Society, and the Indiana Humanities Council. Each kit will consist of:

- 1) **traveling exhibition:** 20 didactic panels explaining the history and identification of photographic processes and formats such as the Daguerreotype, tintype, stereoview, and snapshot. Borrowing institutions will be encouraged to create their own displays and programs around the core exhibit. The fourth copy will become a semi-permanent exhibit in the *Discovery Room* of the George Eastman House.
- 2) **workbook:** 6 workbooks accompanying each kit will supply more in-depth information about each process and format. Included also will be sections on preservation issues (storage, environment, display) and sources for more information.
- 3) **photograph sample boxes:** Boxes containing original, identified photographs will assist the curators with identifying items in their own collections, and may be used in an exhibit study area by the more serious museum visitor.
- 4) **education programs:** The sponsors will develop separate programs for the kit. The George Eastman House will sponsor Gallery Talks, docent tours, and hands-on activities for all ages. Three summer workshops for collection caretakers are planned by the Indiana Historical Society. Also, hand-outs will be printed to encourage preservation of family photographs and the use of photos as primary sources.

Key project staff are co-directors Michael Sladden, Curator of Education at the George Eastman House, and Joan Hostetler, former Indiana Historical Society Exhibitions Coordinator and Visual Collections Assistant. They will draw on a highly qualified team of subject experts including Grant Romer, George Eastman House Director of Conservation and Museum Studies and Faith Revell, Director of Exhibitions at the Indiana Historical Society.

Project begins June 1, 1995

and ends August 1996

Estimated Total Attendance 25,000

Budget Summary	Grant	Local Cost Share	
		Cash	In Kind
Administration	0	0	2,475
Speakers & Participants	910	825	9,890
Travel & Per Diem	0	455	600
Supplies & Equipment	2,090	1,925	6,710
Printing & Postage	0	1,200	20
Space Rental & Telephone	0	0	600
Other (Specify)	0	0	0
Indirect Costs	0	0	0
Project Totals	3,000	4,405	21,205

Narrative Questions

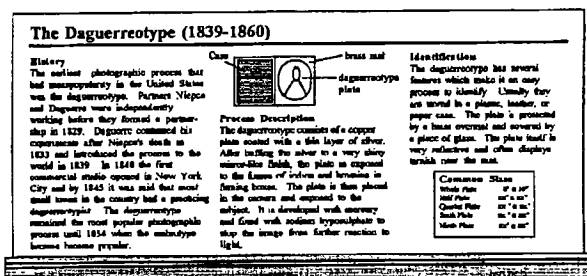
How is this a humanities project?

During the past decade, the public has shown a growing fascination with historic photographs. Contributing to this has been the successful use of still photographs in documentaries such as Ken Burns' acclaimed public television series *The Civil War* (1989) and *Baseball* (1994) and in the myriad of publications commemorating the 150th anniversary of photography in 1989. Private and institutional caretakers who had previously regarded photographs as the unwanted step-children of the collection have realized the value in their shoeboxes of unidentified and unprocessed photographs. Academic historians avoided using photographs until recently when scholars such as Alan Trachtenberg (*Reading American Photographs: Images as History from Mathew Brady to Walker Evans*) and Thomas J. Schlereth (*Artifacts and the American Past*) began proselytizing the merits of visual images as primary sources. Archivists, librarians, and museum professionals have seen an increase in the use and acquisition of photographs. There clearly exists a need for information about identifying and caring for historic photographs.

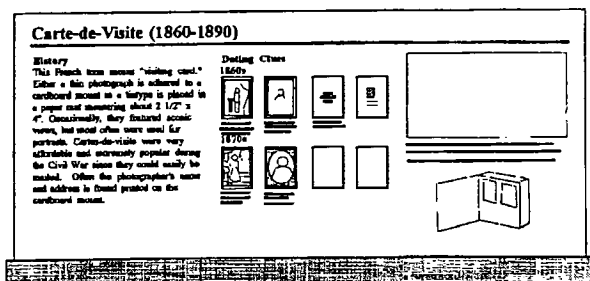
The George Eastman House International Museum of Photography and Film and the Indiana Historical Society will meet this need by providing professional advice in the form of a "Historic Photograph Kit," consisting of the following components:

1) Exhibition

An exhibition of twenty didactic panels will feature the most common photographic processes and formats such as Daguerreotypes, ambrotypes, tintypes, albumen prints, cartes-de-visite, cabinet cards, and stereoviews. Each panel introduces the history and explains how to identify the process, illustrated with line drawings and photographic reproductions.



Sample exhibition panels - To accommodate the variety of display spaces the panels may be wall hung or free standing.



One copy of the exhibition will reside at the George Eastman House in Rochester, NY, becoming the core for an exhibit in the museum's **Discovery Room**, a hands-on space for all ages which explores basic principles of photography. Education staff and trained volunteers will oversee changing activities including:

- "Tell a Story" - reading old photographs
- making "sunprints"
- examining Daguerreotypes, glass negatives, and other processes
- "Strike a Pose" - posing for a 19th-century commercial portrait
- making protective housing for photos

The George Eastman House's copy will eventually be available to educational institutions as a **Discovery Kit**.

A second copy will become part of the Indiana Historical Society's **Traveling Exhibition Program**. Managed by the Education Division, this successful program has circulated traveling exhibitions to museums, archives, local historical societies, libraries, and schools throughout Indiana. Lenders may keep the exhibit for one to two months and are responsible for paying the outgoing shipping fee. This exhibition will encourage borrowing institutions to supplement the panels with photographs from their own collections, thus putting their local photographic history within the context of the national scene. The project workbook, available to the local curators well in advance of the installation date, will recommend proper exhibition techniques for original photographs. Suggested supplemental activities include:

- sponsoring a local workshop on the care of family photographs
- "Historic Photo of the Week" column in newspaper
- creating local exhibit about the community's photographers and studios
- launching a publicity campaign to acquire old photographs and glass negatives
- sponsoring a copying and duplicating workshop

The Indiana Humanities Council will circulate the third copy through the **Resource Center**, which has a circulating library of more than 1,700 films, videotapes, audiotapes, exhibits, and publications that may be borrowed by any Indiana resident.



One of the Indiana Historical Society's fifteen traveling exhibits circulated to libraries, museums, schools, and historical societies.

2) Workbook

Five copies of the workbook will accompany each exhibit. Three copies of the workbook will be available to the lenders many months before the exhibition arrives and used as a study guide to facilitate exhibit planning. Two workbooks will arrive with the traveling exhibit kit for use in an exhibit study area for the more serious museum visitor.

Section One - "For the Curator" will only accompany the curator's copies and will include packing instructions, exhibition guidelines, supplemental activities, and evaluation forms.

Section Two - Processes and Formats will provide a more in-depth view of each panel topic, explaining the inventor of the process, patent date, a checklist for identifying the process and date, deterioration characteristics, and a bibliography. "The Flowchart for Identification Guide" from *Care and Identification of 19th-Century Photographic Prints* by James M. Reilly will be included in each workbook.

Section Three - Care and Preservation Issues will discuss correct storage environment, handling concerns, display and framing, and storage enclosures. Samples of actual archival materials will be contained in plastic pocket pages. Since a relatively small number of workbooks will be made, we will insert original (and expendable!) photographs which is the best way to show some of the concepts. Included, for example:

- a vintage 1970s "magnetic" album page containing faded and adhesive-stripped snapshots
- a photograph stuck to a glassine sleeve due to moisture
- an original albumen print and a laser color copy to promote facsimiles for display

Section Four - Resources for further information about photographic history, bibliography, addresses of related professional organizations (American Institute for Conservation, Society of American Archivists, etc), sources for archival supplies, and information about the project sponsors will be included.

3) Samples Boxes

Because distinguishing photographic processes is a difficult skill to learn without seeing identified examples, a samples box is planned as part of the packet. The box will contain several labelled examples of the each of the processes and formats. In addition, a magnifying lupe and a light scope will be provided so viewers can examine the photographs at 8 and 30X magnification. All archival sleeves will identify the product name and manufacturer. These samples are intended primarily as a hands on, interpretive portion of the exhibition, however certain processes may be substituted in the exhibition if that particular process is not found in the borrower's collection.

4) Workshops and Educational Programs

The George Eastman House and the Indiana Historical Society will develop separate programs and workshops to supplement the kit.

George Eastman House - The Education Department already has many activities which complement the themes explored in the exhibit. Michael Sladden, Curator of Education, along with museum interns will continue to develop new programming. Many of the existing activities concentrate on technical questions: How are "printing-out" prints made? What is a pin-hole camera? How do you develop film? New programming will be designed to teach about photographs as primary sources. The objective is to teach the audience to interpret and preserve personal collections. Ideas for new activities include:

- using photographs as a visual aid in oral histories
- "Dating Photographs" - exploring other sources (such as Sanborn Fire Insurance Maps, perpetual calendars, fashion magazines, automobile reference books) to aid with identifying and dating family photographs
- "Reading Family Photographs" - the audience will be encouraged to bring in family photographs for discussion. Possible topics are: Why were dead people photographed in the past? What are our views about this in today's Society? When did family members take snapshots? Did special events determine when the camera was used? What were the family's favorite possessions to be photographed with (the car, family pets, the new house)?
- Curator Talks - Many people are unaware of the multitude of photography-related careers. This series of talks will feature collection curators, archivists, conservators, and photographic historians, drawn mainly from the Eastman House's staff, who will share their experiences in the field of photography.
- Hands-On Activities - Trained docents will oversee a range of activities such as matting photographs, crafting special enclosures to protect cherished photos, viewing stereographs, posing in vintage studio furniture, exploring vintage cameras

Indiana Historical Society - Three, one-day workshops for photograph collection caretakers will be presented by Joan Hostetler. These meetings, planned for the Northern, Central, and Southern regions of Indiana, will be sponsored by the Indiana Historical Society with an archives or library acting as local coordinator. The Marshall County Historical Society has agreed to sponsor the June workshop. The exhibition will be set-up at the workshop sites. The IHS will promote this as the 1996 Local History Workshop Series (past topics have included oral history, archives management, and fundraising). Twenty to thirty participants per workshop are expected. The goal is provide a basic understanding of the many facets of managing a photographic collection: record keeping, copying and duplicating, establishing use fees, identifying processes, storage conditions, exhibition, etc. A variety of presentation techniques will be used including slide shows, demonstrations, a "guess the process" quiz, hands-on repairs, and a roundtable where participants can show slides or photographs from their collections and ask questions.

4) Workshops and Educational Programs

Three, one-day workshops for photograph collection caretakers will be presented by Joan Hostetler. These meetings, planned for the Northern, Central, and Southern regions of Indiana, will be sponsored by the Indiana Historical Society with an archives or library acting as local coordinator. The Marshall County Historical Society has agreed to sponsor the June workshop. The exhibition will be set-up at the workshop sites. The IHS will promote this as the 1996 Local History Workshop Series (past topics have included oral history, archives management, and fundraising). Twenty to thirty participants per workshop are expected.

The goal is provide a basic understanding of the many facets of managing a photographic collection: record keeping, copying and duplicating, establishing use fees, identifying processes, storage conditions, exhibition, etc. A variety of presentation techniques will be used including slide shows, demonstrations, a "guess the process" quiz, hands-on repairs, and a roundtable where participants can show slides or photographs from their collections and ask questions.

In addition, the Indiana Junior Historical Society is tentatively planning a "Historic Photographs" workshop for October 1995. Staff from the Indiana Historical Society's visual collections department, along with Joan Hostetler will present the following sessions:

- using photographs as a visual aid in oral histories
- "Dating Photographs" - exploring other sources (such as Sanborn Fire Insurance Maps, perpetual calendars, fashion magazines, automobile reference books) to aid with identifying and dating family photographs
- "Reading Family Photographs" - the audience will be encouraged to bring in family photographs for discussion. Possible topics are: Why were dead people photographed in the past? What are our views about this in today's Society? When did family members take snapshots? Did special events determine when the camera was used? What were the family's favorite possessions to be photographed with (the car, family pets, the new house)?
- Hands-On Activities - Trained volunteers will oversee a range of activities such as matting photographs, crafting special enclosures to protect cherished photos, viewing stereographs, exploring vintage cameras, and printing cyanotypes from glass negatives.

Explain how the non-academic community will be involved in your project. Are there any specific audiences you will reach and, if so, how will they be involved in the project?

The goal of the project is to reach two audiences:

1) General Public

People of all ages from school children to an adult audience will visit the traveling exhibitions sites and attend the workshops and educational programs. A layered approach will allow visitors to choose their own level of involvement. The casual browser will read the panels and take home handouts about preservation of family photographs. The more serious museum visitor will have the opportunity to participate in hands-on activities, attend workshops, read the workbook, and interact with museum conservators and archivists. Teachers will have access to the *Discovery Kit* and curriculum planning aids.



Children viewing glass negatives in the George Eastman House Discovery Room.

2) Collection Caretakers

The secondary objective is to encourage professional development of the curators and archivists who assemble and supplement the exhibition. The workbook will provide a rudimentary introduction to processes, formats, and preservation issues and guide the motivated lender to more information. Workshops will inform photographic archivists and curators about identification and preservation, plus expose them to approved preservation methods and archival materials.

Explain your publicity plans. Who is the publicity coordinator and what are her/his qualifications?

Both of the sponsors have professional public relations staff who will send press releases and packets to newspapers, magazines, and radio and television stations in their respective areas. **Eliza Benington, Manager of Public Relations and Marketing** at the George Eastman House additionally will send direct mail announcements to targeted educators and schools. Announcements of all activities connected to the *Discovery Room* exhibition will appear in the *Newsletter* of the George Eastman House. Exhibit opening invitations are sent to members. **Ray Boomhower, Public Relations Coordinator** for the Indiana Historical Society will announce the traveling exhibition and workshops in *The Bridge*, the Society's newsletter; *The Hoosier Genealogist*; *Communique*, the newsletter for local historical organizations published by the Local History Services Department; and on the Internet via the Society's World Wide Web page.

How will you evaluate the project and how will you use your evaluation?

Before fabrication of the exhibition, full-sized mock-up panels will be constructed and available to project personnel for critique and revision. Reactions from selected "lay people" will help determine whether the content is clearly understood by the intended audience.

Evaluation forms to be completed by the borrowers will accompany the traveling kits. Questions asked include: How many people participated in activities connected to the project? Were supplemental programs presented? How do you rate the overall effectiveness of the exhibition (scale of 1-10)? Workshop participants will complete evaluation forms rating the quality of the program content and the speaker. This information is used when planning future projects.

Will your project produce any materials which can be used by other audiences after the grant period? How will such materials be distributed?

The traveling exhibitions will have a circulation life of about five to eight years (the average lifespan of a traveling exhibition). They will be distributed by three established lending services:

- 1) *Discovery Kits*** program of the George Eastman House Education Division
- 2) *Traveling Exhibitions Program*** administered by the Exhibitions Department of the Indiana Historical Society
- 3) *Resource Center*** of the Indiana Humanities Council

The kit packaging is carefully planned to fit within the size and weight limitations of the United Parcel Service. These services are free, however lenders are required to pay for outgoing shipping costs.

After the retirement of the kits, the workbooks and handouts will still be useful reference tools.

Who are the key humanists and what, specifically, will they do in the project?

Michael Sladden and Joan Hostetler will serve as project co-directors.

Michael Sladden received BAs in History and English Literature from Connecticut College and has been a staff member of the George Eastman House since 1986. As Curator of Education he has developed the *Discovery Room*, part of a complex of exhibition spaces devoted to interpretative displays by the Education Department. He has developed numerous Discovery Kits, multimedia presentations, and hands-on activities. Along with Hostetler he will actively participate in every phase of the project and oversee the development of the George Eastman House's programs, gallery activities, and educational handouts.

Joan Hostetler received a BFA in Visual Communications from Herron School of Art and in August will complete an MFA in Imaging Arts with a Museum Studies Concentration from Rochester Institute of Technology. She has worked as Visual Collections Assistant and Exhibitions Coordinator at the Indiana Historical Society and has interned at the George Eastman House. She is currently an independent photographic preservation and archives management consultant. (See attached resume.) As co-director she will research and write the text for the exhibit panels, compile the information for the workbooks, solicit feedback from all project staff and reviewers, oversee the exhibit fabrication, and keep communication flowing between the co-sponsors. She also will present the three workshops sponsored by the Indiana Historical Society.

Paul Piazza is the project's fiscal agent. He is a certified public accountant with twenty years' experience and has been Controller at the George Eastman House since 1979. He will disburse funds and keep all records of project finances.

Grant Romer, Director of Conservation and Museum Studies at the George Eastman House and adjunct faculty at Rochester Institute of Technology, will provide expertise in photographic history and preservation practices. Romer curated the George Eastman House permanent exhibition, "Enhancing the Illusion," which explores the history of photography and technology. His role in this project is to review the exhibit script and workbook and serve as a general reference person.

Faith Revell will serve as the main contact at the Indiana Historical Society. She will approve all decisions concerning overall exhibit and workbook content, design, and fabrication. She received an MFA from Maryland Institute, College of Art and was director of exhibit design at the Baltimore Children's Museum before becoming Director of Exhibitions at the Indiana Historical Society.

John M. Harris will coordinate the three one-day photographic workshops. Harris is director of Local History Services, Education Division, Indiana Historical Society and was formerly Director of the Tippecanoe County Historical Association and Exhibitions Coordinator at the Indianapolis Children's Museum. He received his masters degree in museum studies from the Cooperstown Graduate Program (State University of New York).

Stephen Fletcher will proofread the final exhibit script and the workbook. Fletcher is Curator of Visual Collections at the Indiana Historical Society and was Curator of Photographs at the California Historical Society. He is currently chair-elect for the Visual Materials Section of the Society of American Archivists. His masters degree is in museum studies from John F. Kennedy University, Orinda, CA.

Resume

Joan E. Hostetler
815 N. Highland Avenue
Indianapolis, Indiana 46202
(317)639-2814
jeh7175@ritvax.isc.rit.edu

Education

MFA, Imaging Arts/Museum Studies Concentration, August 1995 [expected date]
-Rochester Institute of Technology, Rochester, NY
Honors: Image Permanence Graduate Scholarship, 1993-94

BFA, Visual Communications, May 1990
-Indiana University, Herron School of Art, Indianapolis, IN
Honors: Mildred Darby Memorial Scholarship, 1980; Anne Hamilton Memorial Award, 1979; Lakeland Art Association Scholarship, 1979; Indiana University/Indiana State Fair Scholarship, 1979

Certificate for Photographic Preservation and Archives Management, 1993
-George Eastman House International Museum of Photography and Film
(Six month program and internship)

Employment

1993-1994 Internships, Image Permanence Institute, Rochester Institute of Technology and the George Eastman House International Museum of Photography and Film

Summer 1994 Visual Collections Special Assistant, Indiana Historical Society

Apr. 1989-Nov. 1993 Exhibitions Coordinator, Indiana Historical Society.
Coordinated the development of in-house and traveling exhibits. Tasks included research, writing, editing, photograph selection, design, supervision of fabrication contractors, designers, and intern. Presented public programs and assisted with outreach program for local historical organizations.

May 1987-Apr. 1989 Visual Collections Assistant, William Henry Smith Memorial Library, Indiana Historical Society
Assisted with management of photograph collection of over 1.5 million images. Answered reference queries, coordinated duplication orders, assisted library patrons and staff requests, assisted curator with storage and organization of collections.

Other

1994 Guest Curator, *The Pictorial Photographs of Mary Lyon Taylor*, Indianapolis Museum of Art
Authored "The Pictorialism of Mary Lyon Taylor," *Traces of Indiana and Midwestern History*, Winter, 1994, pp. 36-39.

Budget

Categories:	Grant:	Local Cost Share	
		Cash:	In Kind:
Administration:			
Michael Sladden, co-director, 20 hrs. @ \$20/hr			\$ 400
Joan Hostetler, co-director, 35 hrs. @ \$20/hr.			700
Paul Piazza, fiscal agent, 15 hrs. @ \$25/hr			375
John M. Harris, workshop coordinator, 20 hrs. @ \$25/hr.			500
Eliza Benington, marketing, 10 hrs. @ \$20/hr			200
Ray Boomhower, marketing, 10 hrs. @ \$20/hr			200
Margaret Bierlein, secretary, 10 hrs. @ \$10/hr.			100
	<u>0</u>	<u>0</u>	<u>2,475</u>

Speakers and Participants:

Michael Sladden, planning/research/writing, 100 hrs. @ \$20			2,000
Joan Hostetler, planning/research/writing, 400 hrs. @ \$20	2,000		6,000
Joan Hostetler, workshop honorarium, 3 programs @ \$275/day		825	
Faith Revell, content and design overview, 10 hrs. @ \$20/hr.			200
Grant Romer, photo history/preservation consulting, 10 hrs. @ \$30/hr.			300
Stephen Fletcher, reviewer, 5 hrs. @ \$20/hr.			100
Ed Norman Design, graphic design and consulting	<u>400</u>		
	<u>2,400</u>	<u>825</u>	<u>8,600</u>

Travel and Per Diem:

IHS workshop travel, 500 mi. @ \$.25		125	
hotel rooms for workshop speaker and coordinator, 6 nights @ \$55		330	
3 research trips to Rochester, NY from Indianapolis, 3,600 mi. @ \$.25	450		450
	<u>450</u>	<u>455</u>	<u>450</u>

Supplies and Equipment:

photographic reproductions, 150 @ \$15/ea.	500		1,750
film positives, 25 @ \$40/ea.	1,000		
exposing silkscreens, 25 @ \$45/ea.	1,125		
plastic panels, 20 sheets @ \$30/ea.	600		
silkscreen supplies and equipment (screens, squeegee, ink, thinner, etc.)			300
silkscreen labor	800		2,000
wood bases, 100 @ \$5/ea., 1" x 36" x 5 1/2"	500		
shipping cases, 8 @ \$225/ea.	1,800		
archival boxes and sleeves for photographic samples			800
workbook binders, paper, and plastic page protectors			500
Velcro, 1 roll, 1" x 50 yds.		150	
doubletack sheets (for coldmounting) 20 sheets @ \$7	140		

Categories:	Grant:	Local Cost Share	
		Cash:	In Kind:

lamination, 100 panels @ \$18/ea., plus 6 hrs. labor @ \$40/hr.	2,040		
slides for programming:			
5 rolls, 36 exp. slide film @ \$8.00/ea.			40
film processing, 5 rolls @ \$8.00/ea.			40
use of film recorder (text slides with scanned photos)			1,000
use of AV equipment for IHS workshops			600
(slide & overhead projector, notebook computer & LCD projector)			
use of AV equipment for GEH Discovery Room (computer, videodisk player, CD-ROM player)			1,000
IHS workshop hand-outs (100 @ \$10/ea.)		1,000	
	<u>8,505</u>	<u>1,150</u>	<u>8,030</u>

Printing and Postage:

Marketing			
IHS, postage for 1,000 press releases (bulk mail rate)		120	
GEH, postage for 500 press releases		160	
IHS workshop brochures			
printing 1,200, self-mailing brochures		380	
postage, 1,200 @ (bulk mail rate)		140	
GEH/IHS hand-outs			
lesson plan, 1,000 copies	200		
family photos preservation, 1,000	200		
IHS workshop and exhibit evaluation forms, 200 @ \$.05/ea.			10
IHS traveling exhibit promotion sheet, 200 @ \$.05/ea.			10
	<u>400</u>	<u>800</u>	<u>20</u>

Space Rental and Telephone:

workshop room rental, 3 locations @ \$100/ea.			300
telephone/fax usage			
Indiana Historical Society			150
George Eastman House			150
	<u>0</u>	<u>0</u>	<u>600</u>

SUBTOTALS:	<u>11,755</u>	<u>3,230</u>	<u>20,175</u>
INDIRECT COSTS:	<u>590</u>		<u>2,940</u>
TOTAL:	<u>12,345</u>	<u>3,230</u>	<u>23,115</u>

Revised Budget

Categories:	Grant:	Local Cost Share	
		Cash:	In Kind:

Administration:

Michael Sladden, co-director, 20 hrs. @ \$20/hr			\$ 400
Joan Hostetler, co-director, 35 hrs. @ \$20/hr.			700
Paul Piazza, fiscal agent, 15 hrs. @ \$25/hr			375
John M. Harris, workshop coordinator, 20 hrs. @ \$25/hr.			500
Eliza Benington, marketing, 10 hrs. @ \$20/hr			200
Ray Boomhower, marketing, 10 hrs. @ \$20/hr			200
Margaret Bierlein, secretary, 10 hrs. @ \$10/hr.			100
	0	0	2,475

Speakers and Participants:

Michael Sladden, planning/research/writing, 100 hrs. @ \$20			2,000
Joan Hostetler, planning/research/writing, 400 hrs. @ \$20	910		7,090
Joan Hostetler, workshop honorarium, 3 programs @ \$275/day		825	
Faith Revell, content and design overview, 10 hrs. @ \$20/hr.			200
Grant Romer, photo history/preservation consulting, 10 hrs. @ \$30/hr.			300
Stephen Fletcher, reviewer, 5 hrs. @ \$20/hr.			100
Ed Norman Design, graphic design and consulting			200
	910	825	9,890

Travel and Per Diem:

IHS workshop travel, 500 mi. @ \$.25		125	
hotel rooms for workshop speaker and coordinator, 6 nights @ \$55		330	
2 research trips to Rochester, NY from Indianapolis, 2,400 mi. @ \$.25			600
	0	455	600

Supplies and Equipment:

photographic reproductions, 150 @ \$8/ea.			1,200
film positives, 20 @ \$25/ea.	500		
exposing silkscreens, 20 @ \$30/ea.	600		
plastic panels, 15 sheets @ \$30/ea.		120	330
silkscreen supplies and equipment (screens, squeegee, ink, thinner, etc.)			200
silkscreen labor		150	2,000
wood bases, 48 @ \$5/ea., 1" x 36" x 5 1/2"		240	
shipping cases, 9 @ \$110/ea.	990		
foam for padding cases		200	
archival boxes and sleeves for photographic samples			800
workbook binders, paper, and plastic page protectors			500
Velcro, 1 roll, 1" x 50 yds.		75	
doubletack sheets (for coldmounting) 20 sheets @ \$7		140	

Categories:	Grant:	Local Cost Share	
		Cash:	In Kind:

slides for programming:

5 rolls, 36 exp. slide film @ \$8.00/ea.			40
film processing, 5 rolls @ \$8.00/ea.			40
use of film recorder (text slides with scanned photos)			1,000
use of AV equipment for IHS workshops (slide & overhead projector, notebook computer & LCD projector)			600
IHS workshop hand-outs (100 @ \$10/ea.)		1,000	
	<u>2,090</u>	<u>1,925</u>	<u>6,710</u>

Printing and Postage:

Marketing

IHS, postage for 1,000 press releases (bulk mail rate)		120	
GEH, postage for 500 press releases		160	
IHS workshop brochures			
printing 1,200, self-mailing brochures		380	
postage, 1,200 @ (bulk mail rate)		140	
GEH/IHS hand-outs			
lesson plan, 1,000 copies		200	
family photos preservation, 1,000		200	
IHS workshop and exhibit evaluation forms, 200 @ \$.05/ea.			10
IHS traveling exhibit promotion sheet, 200 @ \$.05/ea.			10
		<u>1,200</u>	<u>20</u>

Space Rental and Telephone:

workshop room rental, 3 locations @ \$100/ea.			300
telephone/fax usage			
Indiana Historical Society			150
George Eastman House			150
	<u>0</u>	<u>0</u>	<u>600</u>

TOTAL:	<u><u>3,000</u></u>	<u><u>4,405</u></u>	<u><u>21,205</u></u>
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Outline the timetable, format, and schedule of events for the project.

1995:

April 3	grant application due	
June 1	project begins	
June/July	research trip to Rochester	Hostetler
	planning meetings	all project staff
	research and illustration selection	Hostetler, Sladden
	write rough draft of didactic panels	Hostetler
	edit exhibit script	Romer, Sladden, Revell, Fletcher
	revise script	Hostetler
July/Aug.	design meeting	Hostetler, Ed Norman Design
	design draft deadline	Norman, Hostetler
late Aug.	trip to Rochester	Hostetler
	review of mock-up exhibit panels	all project staff
September	design revisions	Norman, Hostetler
	final approval of text and design	all project staff
	order supplies (panels, photos, film positives, wood bases, shipping cases, etc.)	Hostetler
October	Ind. Jr. Hist. Soc. old photograph workshop	IHS staff, Hostetler
	silkscreen panels, base color	Photo Screen Service
	paint edges of panels	Hostetler
	silkscreen text and illustrations	Hostetler, Photo Screen Service
November	cold-mount copy photographs onto panels	Hostetler
December	attach Velcro and hanging hardware	Hostetler

1996:

January	pad shipping crates with foam lining	Hostetler, Revell
	package exhibit/write packing instructions	Hostetler, Revell, Harris
	create sample boxes (photos acquired through donations, junk shops, etc.)	Hostetler, Sladden
	write hand-outs	Sladden, Hostetler, Revell
	compile workbooks (ongoing throughout project)	Hostetler, Sladden
	GEH: write publicity for Discovery Room	Benington
February	GEH: exhibit installation, Discovery Room	GEH project staff
	GEH: exhibit opening	
	GEH: programs continuing through August	Sladden, GEH staff and volunteers
	weekly docent tours	
	Gallery Talks	
	Meet the Curators	

March	IHS: create kit guidelines & suggestions for borrowers	Hostetler, Revell, Harris
	IHS: publicize availability of traveling kit	Boomhower
	IHS: create promo sheet for traveling exhibits packet	Revell, Boomhower
April	create slides for workshops and educational talks	Hostetler, Sladden
May	IHS: publicize summer workshops	Boomhower
June	IHS: 1st Photographic Identification and Preservation Workshop, Marshall Co. Historical Society, Plymouth	Hostetler, Harris
July	IHS: 2nd Workshop, Central Indiana, [Terre Haute?]	Hostetler, Harris
August	IHS: 3rd Workshop, Southern Indiana [Madison?]	Hostetler, Harris
August	final report and evaluation due	Hostetler, Sladden

INDIANA UNIVERSITY
PURDUE UNIVERSITY
INDIANAPOLIS



April 7, 1995

Indiana Humanities Council
1500 North Delaware St.
Indianapolis, IN 46202

Dear Sirs:

SCHOOL OF LIBERAL ARTS

I have been asked to write a letter of support for a grant proposal sponsored by the Indiana Historical Society and the George Eastman House. I do so with pleasure. The proposal calls for the production of four copies of an "Historic Photograph Kit" which will be made available to interested groups and individuals. The kits will include a traveling exhibit, workbooks, and boxes of sample photographs. In addition, the Indiana Historical Society will host summer workshops for photograph collection caretakers.

I believe it would be hard to over-emphasize the importance of photographs in the study of history. I certainly choose textbooks based on the diversity and quality of pictures (photos as well as reproductions of maps, paintings and drawings). For students with little background in American history, these pictures tie the issues and concepts studied to images of people and places. Since most of our students now are the products of the age of television (fairly sophisticated consumers of the visual, but not avid readers), illustrations evoke better retention of information.

Photographs are also important in many areas of historical research. One of my own areas of interest is architectural history. Historic photographs provide valuable documentation of earlier conditions. On several archaeological projects I have used historic photographs to provide rough dimensions of buildings that have disappeared to guide archaeologists in their location of historic sites.

I also use historic photographs to illustrate books. I am currently writing a new volume in the series called "Exploring Community History." While Next Door: How to Research Your Neighborhood will be a short book--128 printed pages--it will have at least 60 illustrations, many of which will be photographs.

I believe this project is a wonderful example of how professionals with technical expertise in photography can provide the general public with both an appreciation of

DEPARTMENT OF HISTORY

Cavanaugh Hall 504M
425 University Blvd.
Indianapolis, Indiana
46202-5140

317-274-3811
Fax: 317-274-2347

History Department Chair
and Graduate Office
317-274-5840
IZNX100@
INDYVAX.IUPUI.EDU

historic documents (in this case photos) and information on how to better care for the documents they possess. This is an excellent proposal.

If I can be of any further assistance, please let me know.

Sincerely,

Elizabeth Brand Monroe
Acting Director
Graduate Public History Program



Indiana Historical Society

March 27, 1995

To Whom it May Concern:

I am writing in support of the grant proposal submitted by the George Eastman House International Museum of Photography and Film and the Indiana Historical Society.

In my capacity at the Indiana Historical Society, I work daily with local historical societies and museums throughout the state. Over the last decade, I have seen photographs become an increasingly important part of their collections. The size of these collections are growing rapidly, as is the demand for their use by the public. For example, one publisher alone has produced close to a dozen pictorial histories of Indiana communities in the last seven years. That's only the tip of the iceberg. Historic preservationists use these collections to research the appearance of historic buildings prior to preservation and restoration. Academic historians have increasingly recognized the value of photographs as primary sources. Genealogists often find images of their ancestors in these collections. Newspapers draw upon them for "photos from the past" weekly columns. The institutions themselves draw heavily upon their photograph collections for publications, videos, public programs, and exhibitions.

Those charged with the care of these photographic materials, whether they be in institutions or private ownership, often have little understanding of how to protect and extend the life of these valuable historical documents. Few can distinguish the difference between a daguerreotype, a tintype, and an ambrotype; even fewer understand that proper display and/or long-term storage of each photographic format must be handled differently. The increased usage of these materials endangers their preservation due to improper handling. There is a great need for the information and training opportunities that will be provided by this project.

The Local History Services department is pleased to support this project by handling all arrangements for a series of at least three workshops during the summer of 1996. As is customary with our summer workshops, venues will be chosen in the North, Central, and Southern portions of the state. The traveling exhibit produced by the project will become part of the Society's traveling exhibitions program and circulated throughout the state to museums, libraries, archives, and schools. We anticipate a high demand for its use.

Your favorable consideration of this application bears the potential of extending the lives of thousands of images and significantly enhancing the public's awareness and appreciation of our heritage for generations to come.

Sincerely,

John M. Harris, Director
Local History Services

George Eastman House

10 April, 1995

Indiana Humanities Council
1500 North Delaware St.
Indianapolis, IN 46202

Reference: Grant Proposal — Historic Photographs Kit / IHS, J. Hostetler

To Whom it May Concern:

I am pleased to extend my support, and the full support of the Museum's Education department, to the grant proposal submitted jointly by Eastman House and Ms. Joan Hostetler, to create a didactic exhibit on identification and care of historic photographic processes.

Eastman House is often cited as the birthplace of modern photographic conservation, and the collections are notable for their breadth and depth, especially in nineteenth century works, many of them made by historic processes like Daguerreotype, salted paper prints and paper negatives, collodion-based processes, and more.

Despite a rich history of exhibition and publication on historic processes for advanced audiences, the Museum would benefit by displaying and traveling an interpretive exhibition which engages a lay audience on the subject. Audience and programming opportunities illustrate the potential:

General and family audiences:

Visitors to the Museum will view a selection of our artifacts in the context of process type and preservation issues, will handle examples and explore housings, condition reports, copying and duplicating strategies, and the use of digital cd's, and may enroll in workshops and short courses on the subject as part of the Museum's regular program schedule;

School audiences, grades 4-12:

A unit is in development here which uses family photographs as the basis for student explorations of what museum collections are and what museum professionals do, the importance and meaning of photographs as historical artifacts and primary sources, strategies for identification, handling, packaging, interpretation and duplication of family collections, and the use of photographs in conducting oral history projects with extended family members;

The project will also be invaluable for high school photo instructors, who want to deal with history of photography and with historic processes, but who have little time, expertise or resources to tackle the job. A complementing Discovery Kit, including a duplicate set of panels, will serve as a multi-venue traveling exhibit, teacher training tool, and self-contained unit for two or three class sessions devoted to historic process;

Service to the Field:

The region's historic homes, community societies and sites may benefit as well, since we can tour it to these regional sites and provide advice and support to those who choose to deal with the preservation and interpretation challenges presented by their historic photograph collections.

I am confident Joan will do an excellent job, because she's very well-versed in the subject matter, and can perform herself or supervise through expertise a number of the tasks involved. She also has excellent background and support resources through Rochester's Image Permanence Institute, and the Eastman House Certificate program.

Please do not hesitate to contact me if you require further information. I look forward to working with Joan to make the proposal an engaging reality. Thank you for your support and encouragement.

Very Truly Yours,

Michael Sladden
Curator of Education

MATA

MEDIA ARTS TEACHERS ASSOCIATION

Affiliate Photo Imaging Education Association

MATA's BOARD OF DIRECTORS:

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Michael Sladden
George Eastman House
International Museum of
Photography and Film
Rochester, NY

Michael Townsend, President
Lewiston/Porter High School
Youngstown, NY

Mike Witsch
Mamaroneck High School
Mamaroneck, NY

April 10, 1995

Ms. Joan Hostetler
Indiana Humanities Council
1500 N. Delaware Street
Indianapolis, Indiana 46202

Dear Ms. Hostetler,

I was extremely pleased to learn of the proposed joint educational venture between the George Eastman House and the Indiana Humanities Council. As a high school instructor of the photographic art, and as president of the Media Arts Teachers Association, I have sensed a true need to further the educational process which deals with the historic aspect of photography. It appears that the current proposal addresses this aspect of photography on a much needed educational level.

I have had the opportunity to work with Mr. Michael Sladden and the Educational Department at the Eastman House for several years, most recently as an Advisor to the "Doc" Edgerton Show. I have always been impressed with the expertise and knowledge of the staff, particularly Mr. Sladden. I can not think of a more appropriate learning atmosphere than the Eastman House.

I look forward to the inception and fruition of this project. I strongly believe that educators have long been uneasy teaching and identifying historical photographs. How wonderful it will be to have this project at their disposal. I encourage and support this endeavor and offer my services in any capacity.

Sincerely,

Mike Townsend, President MATA

4101 Taylor Road, Jamesville, New York 13078-2618

Earlham COLLEGE

March 29, 1995

Indiana Humanities Council
1500 North Delaware Street
Indianapolis, Indiana 46202

To Whom It May Concern:

It is a pleasure for me to write in support of Joan Hostetler's proposal, "Interpreting and Preserving Historic Photographs." As president of the Society of Indiana Archivists, I can confirm that it would meet a real need in Indiana.

For a number of years, I have worked closely with several local historical societies and museums, especially in Wayne and Henry counties. I have found that often such groups have marvelous holdings of photographs and related materials, yet their staff have only the vaguest ideas of how to care for, store, and display them. Each facet of this proposal would advance the cause of preserving Indiana's heritage. The traveling exhibition is a marvelous way for local staffs to learn how to display their holdings. The work-book will be a resource that will be of use for a number of years. The samples boxes will be an almost fool-proof way of identifying and classifying photographs. The workshops, I think, will find a considerable audience.

The relatively small sum involved here will benefit communities all over the state, and will do so in a very visible way. At a time when governmental support for work in the humanities is in question, a project of this kind will bring home to many how important agencies like the IHC can be in helping us preserve our sense of the past.

Sincerely,

Thomas D. Hamm
Archivist & Assoc. Prof. of
History
President, Society of Indiana
Archivists

Marshall County Historical Society, Inc.

123 North Michigan Street
Plymouth, IN 46563
219/936-2306
Fax:

March 24, 1995

Indiana Humanities Council
1500 North Delaware Street
Indianapolis, IN 46202

Dear Sirs:

I have recently taken the position of Executive Director of the Marshall County Historical Society, Inc. I was trained and worked previously in Illinois. In my job with the Illinois State Historical Society, I assisted the coordinator for the CIHSM program (later known as AIMHS). We produced workshops and seminars to assist museums in acquiring the latest technological information. To this end we improved the professionalism of many of the museum directors and curators. I firmly believe in the promotion of all phases of professional training.

The photographs which are housed in the small museums are true pictures of life in the midwest. The small towns, farms, and whistle stops, are the part of Americana that can not be lost due to improper handling by curators. I wish training could be given in depth to each and every site in the state. Since that is not possible, I am looking forward to the series of workshops on photograph conservation sponsored by the Indiana Historical Society. The Marshall County Museum would like to be a part of that series and co-sponsor and host the session to be held in the northern part of the state. The traveling exhibit and the workshop resource manual will be of great assistance to many of the small museums in this area which have no other source of technical training.

I understand it will be held during the summer of 1996 and we would provide the site, a noontime meal, and assist in the promotion of the event. If there is anything else that I can do for this series, please contact me at the above address.

Sincerely,

Joanne Stutzman, Executive Director

District Director

Department of the Treasury
P.O. Box C9050 GPO
Brooklyn, NY 11201

Date: MAR 18 1983

Person to Contact:
J. Schlanger
Contact Telephone Number:
(212) 330-7338

International Museum of Photography
at George Eastman House
900 East Avenue
Rochester, New York 14607

Attn: Mr. Paul J. Piazza

Dear Sir or Madam:

Reference is made to your request for verification of the tax exempt status of International Museum of Photography at George Eastman House.

A determination or ruling letter issued to an organization granting exemption under the Internal Revenue Code of 1954 or under a prior or subsequent Revenue Act remains in effect until exempt status has been terminated, revoked or modified.

Our records indicate that exemption was granted as shown below.

Sincerely yours,

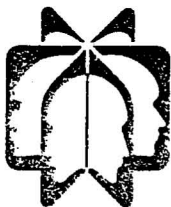
Leonard Gass
District Disclosure Officer

Name of Organization: International Museum of Photography at George
Eastman House
Date of Exemption Letter: August, 1949

Exemption granted pursuant to 1954 Code section 501(c) (3) or its predecessor Code section.

Foundation Classification (If Applicable):

Not a private foundation as you are
an organization described in section
509 (a) (1) of the Internal Revenue
Code



Indiana
Humanities
Council

May 26, 1995 *APPENDIX 2 - GRANT CORRESPONDENCE*

Joan E. Hostetler
815 N. Highland Ave.
Indianapolis, IN 46202

Dear Ms. Hostetler:

I am pleased to report that the members of the Indiana Humanities Council (IHC) have approved a grant of up to \$3,000.00 to the George Eastman House in support of the project, HISTORIC PHOTOGRAPHS KIT, #95-0047.

Competition for grant funds remains intense, and it was not possible, in most cases, for the Council to award the full amount requested. If you have questions about the decision, or wish to discuss budget revisions, please contact Nancy Conner, Associate Director.

*...sing the
humanities
to enrich
personal and
civic life in
Indiana*

The grant is made subject to the terms of your proposal and the grant contract which is enclosed. Please have the contract signed by the same three people who signed the proposal, return *one* copy to us, and keep one copy for your records.

We have also included an important information kit to assist you in the project development. This kit contains the forms you will need to submit a final report, as well as information about grant procedures and payments.

Congratulations on your grant award, and best wishes for a very successful project.

Sincerely,

Barbara Weaver Smith, Ph.D.
Executive Director

Enclosures

MEMORANDUM

To: Faith Revell
From: Joan Hostetler
Date: 8 June 1995
Re: Historic Photograph Kit Grant

Here is the revised budget. I propose that IHS cover the following expenses:

1. Silkscreen labor (Photo Screen Service)	\$150
2. Wooden bases (Walt Robbins) *	240
3. Plastic panels (Meyer Plastics) *	120
3. Foam for padding cases (Foam Outlet, Inc.)	200
4. Velcro (hook) *	75
5. Doubletack adhesive *	140
6. Handouts * *	400
TOTAL:	\$1,325

*These items could come from this year's budget, if necessary.

** Perhaps the IJHS could contribute toward the cost of the handouts since Nancy has expressed an interest in having extra copies for her October 1995 photograph workshop.

In return, IHS will receive:

1. 20 didactic panels, silkscreened text, color photos
2. 16 wooden bases
3. 5 copies of the workbook
4. 3 shipping cases
5. 1 slide set
6. 12 photograph samples boxes (with various processes and formats)
7. 500 copies ea. of 2 handouts (photo preservation and uses of photographs in the classroom)

Please let me know if I can clarify this further.

Joan E. Hostetler
815 N. Highland Avenue
Indianapolis, Indiana 46202
jeh7175@ritvax.isc.rit.edu
(317) 639-2814

8 June 1995

Michael Sladden, Curator of Education
George Eastman House International Museum of Photography and Film
900 East Avenue
Rochester, NY 14607

Dear Mike,

Here is the revised, shoestring budget. A full copy of the grant proposal, along with the grant information and forms, will be in the mail tomorrow. I was able to work with the \$3,000 limitation by:

1. Eliminating the GEH's second copy of the exhibit. If you like, I can screen print extra copies of the didactic panels onto mat board, or some other less expensive material. These would still be handy for education purposes, although not as durable.
2. Eliminating the lamination. IHS will pay to laminate their copy, but the GEH copy will not need lamination since it is not a traveling copy.
3. Reducing the number of panels from 25 to 20 per exhibit.
4. Providing only 16 bases with each exhibit. Most borrowing institutions will not have the table-top space for all 20 panels.
5. Donating most of my time. (Although if Light Impressions is willing to donate the cases, I could use that money.)
6. Selecting cheaper shipping cases.
7. The design consultant has agreed not to charge (he owed me a favor).
8. The silkscreener gave a reduced quote for screening the flat base color (another favor).
9. I found a much cheaper silkscreener to provide the film positives and expose the screens.
10. The Indiana Historical Society has agreed to pay \$1,325 for supplies costs such as Velcro, foam padding, wood bases, adhesive, etc. and the cost of the handouts.
11. I had to eliminate the indirect costs (Roger Bruce said earlier that this would not be a problem).

I suggest that you proceed by approaching Light Impressions with the revised copy of the grant proposal which includes more visuals, and ask for the following donation:

9 TransPort Shipping Cases, 32 1/4" x 40 1/4" x 4"

36 Drop-Front Boxes, 9" x 12" x 1 1/2"

Approximately \$800 worth of sleeves, envelopes, binders, photo corners, labels, conservation board, Film-0-Plast P90, double-stick tape, and other supplies for the samples boxes and workbooks.

Since you're more familiar with the owners, I'll trust your judgement about asking for a cash donation. If they are willing to donate \$1,000 toward the project, we could afford to make GEH's second, traveling copy of the kit. Perhaps they would even like a copy of the exhibit--you can give them that option, just make sure that you allow \$1,000 per kit. You might mention that we envision this as another "angel" project, similar to the one they did for the Susan B. Anthony House (featured in their Winter 1994 catalog). Ideally, I wish they would underwrite the project with a \$5,000 donation (so I could be paid for part of my labor). Of course, they would receive major acknowledgement in all handouts, publicity, exhibit signage, etc. Here are a few ways that the GEH could contribute:

1. Absorb the cost of all photographs and slide film. I have estimated this at about \$1,280 worth of materials --but I am unsure about the labor involved. I mentioned this to Barb earlier and she didn't feel that the project would overburden them. There will be approximately 40 small photographs per exhibit (for three copies of the exhibit).
2. Supply hanging hardware for the Discovery Gallery exhibit.
3. Donate some education photographs for the samples boxes.
4. Pay \$100 or 200 for extra handouts. I doubt if 1,000 copies of each handout will be sufficient. Do you have a local printer who might be willing to donate the cost of printing? I have a couple of ideas to reduce this figure.

I realize that you have a tight budget, but I don't think that this is asking for too much in return for one copy of the kit.

Update: I have been working on the samples boxes, the workbook, packaging, and some educational ideas. I have found several newsletters for educators suggesting uses of old photographs in the classroom--I'll make copies for your files. The rest of June I will concentrate on writing the text for the didactic panels. I still hope to have the rough draft completed by late June. I'll plan to visit Rochester in early July--how's your schedule? I'll give you advance warning once I determine the date.

I hope you've had a good Spring. For two months I've been repairing senior class composites from the local African-American high school and am quite anxious to move onto something more interesting.

Let me know if you have any questions or suggestions.

Cheers-

Joan

Joan E. Hostetler
815 N. Highland Avenue
Indianapolis, Indiana 46202
jeh7175@ritvax.isc.rit.edu
(317) 639-2814

June 14, 1995

Michael Sladden, Curator of Education
George Eastman House International Museum of Photography and Film
900 East Avenue
Rochester, NY 14607

Dear Mike,

Here is the packet of information about the Indiana Humanities Council (IHC) grant. The paperwork for this grant is fairly simple (compared to NEH grants) and I will attempt to make things as easy as possible for you by the use of Post-it Note instructions. In this packet you will find:

2 copies of the IHC contract: Please get the signatures of Marianne Fulton, Paul Piazza, and yourself on p. 7 of both copies and return one copy to me. I will forward it to IHC along with the revised grant proposal. Per IHC's request, I have attached a letter to the contract explaining the Marianne Fulton replaces James Enyeart as the "sponsoring group official."

Various grant guidelines/instructions: These are for your files. Please share the project directors instructions with Paul Piazza since they discuss finances. The publicity packet is pretty basic--I see no need to pass this on to Eliza Benington. (She may need the IHC logo sheet, however.)

Memo, proposals, and timesheets for project participants: Would you please distribute these to Paul, Grant, Roger, and Eliza? Your copy includes some packaging drawings that I have been working on--these may be helpful in approaching Light Impressions.

I'm assuming that you will take care of any in-house details such as getting the "go ahead" from whoever needs to approve this project. Some things that come to mind are: scheduling the photo order with Barb, determining who needs to edit and approve the final script and design, arranging for installation in the Discovery Gallery (do you do this or the exhibit prep staff?), feeding publicity information to Eliza, etc. We can discuss this when I come to Rochester to do research and select photographs in mid-July.

We should get the signed contract back to IHC within a week or so. Give me a call if you have any questions. Good luck with Light Impressions.

Regards--

Joan E. Hostetler

P.S. Note that we are to receive 90% (\$2,700) upon IHC's receipt of the completed "Cash Request Form." IHC will send this ^{form} next week since ~~they~~ forgot to include it in the grant packet.

Historic Photographs Kit Project

George Eastman House International Museum of Photography and Film, Sponsor
Indiana Historical Society, Co-Sponsor

Joan Hostetler, Project Co-Director, 815 N. Highland Ave., Indianapolis, IN 46202
(317) 639-2814, fax (317) 232-3109, jeh7175@ritvax.isc.rit.edu

13 June 1995

Memorandum to:

George Eastman House: Michael Sladden, Paul Piazza, Grant Romer, Roger Bruce, Eliza Bennington
Indiana Historical Society: Faith Revell, Bob Taylor, John Harris, Stephen Fletcher, Ray Boomhower

Thank you for agreeing to participate in the Historic Photograph Kit grant project. In late May, the George Eastman House, along with the Indiana Historical Society as co-sponsor, received a \$3,000 grant from the Indiana Humanities Council for this project. Enclosed is a copy of the grant proposal. I have highlighted your expected areas of involvement on the timetable/schedule of events.

Also enclosed is your time sheet ("Certification of Contributed Staff or Volunteer Time"). Please record your project hours -- including meeting time, editing, planning, etc. -- on the back of the form and tally up your hours at the end of the project. I will gather the signed forms which must be turned in with the final report in August 1996.

Project co-director Michael Sladden or I will be in touch with you as the project progresses. Thanks again for your assistance.

Historic Photographs Kit Project

George Eastman House International Museum of Photography and Film, Sponsor
Indiana Historical Society, Co-Sponsor

Certification of Contributed Staff or Volunteer Time

Name:

Title:

Number of Hours Contributed:

Rate of Compensation:

Total Contribution:

Nature of Services:

I hereby certify that I contributed my services to this project for the purpose of providing local cost share for a grant from the Indiana Humanities Council.

Signature of Donor

Date

Historic Photographs Kit Project

George Eastman House International Museum of Photography and Film, Sponsor
Indiana Historical Society, Co-Sponsor

Joan Hostetler, Project Co-Director, 815 N. Highland Ave., Indianapolis, IN 46202
(317) 639-2814, fax (317) 232-3109, jeh7175@ritvax.isc.rit.edu

June 25, 1995

Nancy Conner, Senior Program Officer
Indiana Humanities Council
1500 N. Delaware St.
Indianapolis, IN 46202

Dear Nancy,

Enclosed is the signed contract and the revised grant proposal (per our June 1 telephone conversation) for the **Historic Photographs Kit**, IHC grant #95-0047. Please note that the sponsoring group official signature on the contract is different than the one on the original grant proposal. Marianne Fulton, Acting Director of the George Eastman House International Museum of Photography and Film, will act in this capacity replacing James L. Enyeart who is no longer with the Museum.

Sincerely,

Joan E. Hostetler
Project Co-Director

cc: Michael Sladden

Photography Workshop Registration

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

School /Chapter _____

Registration Fee: \$10.00

Registration Deadline: Mon., October 2

Please make checks payable to the Indiana Junior Historical Society. Complete the registration form, enclose the appropriate registration fee, and mail to:

IJr.HS PHOTOGRAPHY WORKSHOP

315 West Ohio Street
Indianapolis, IN 46202-3299
317-232-6567 or
317-233-4549

"History through the Lens" is a workshop designed to teach you how to be a better photographer, prepare you for the IJr.HS photography contest, and inform you about historic photography and photo collections.

Registration is not limited to chapters. Individual members and individual chapter members may participate. Sponsors are welcome, too.

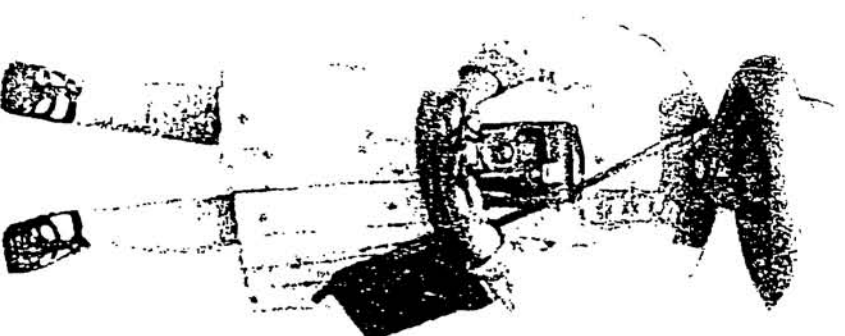
Bring a camera and film with you to the workshop.

Bring old family photos for question-and-answer time.

Directions to Crown Hill Cemetery:

Take Meridian Street to 34th Street. Turn west on 34th Street. This will take you to the archway entrance of Crown Hill Cemetery. Go through the entrance gates to the fountain. Then follow the white line to the Gothic Chapel.

The IJr.HS Presents History through the Lens: A Photography Workshop



**Crown Hill Cemetery
Indianapolis
Saturday, October 14
9:00 a.m. - 4:00 p.m.**

Preserving Historic Photographs

"The Children's Room", circa: 1917-1928

Inside Central Library location
at 150 North Meridian Street.
circa: 1931

presented by

Joan Hostetler

Historic photograph consultant, formerly with the Indiana Historic Society and now completing work on her Masters at Rochester Institute of Technology, will present this program designed to assist in historic photograph identification and preservation.



- *Historic background of 19th and 20th century photographic processes (slide presentation)*
- *Storage and display tips (preservation techniques/archival supply sources)*
- *Examples to aid with dating photographs*

presented at the following Libraries:

Shelby Library • March 8 • 7:00 p.m.

Wayne Library • March 18 • 2:00 p.m.

Wanamaker • April 6 • 7:00 p.m.

Brown Library • April 11 • 6:30 p.m.

Southport Library • May 4 • 7:00 p.m.

Decatur • May 6 • 1:30 p.m.



Interpretive services available if notified
three weeks in advance.
Call the Adult Services Office 269-1772.

*Those
attending can
bring
photographs
for
Ms. Hostetler
to examine.
1 1/2 hour
presentation.
Call
269-5209
for more
information
about this
FREE
Library
program.
Limited
seating
available.*



Indianapolis-Marion County Public Library - 1995



PHOTO WORKSHOP — Looking at this picture, is it possible to tell the photographic process used? The date of the photograph? How could it be preserved? How should it be displayed?

Joan E. Hostetler will be presenting a program that will answer these questions and more. The "Historic Photograph Workshop" will be held in the Basement Room B at the Justice Building, Warsaw, beginning at 7 p.m. on Nov. 2.

Hostetler is an independent photographic consultant and a native of Kosciusko County. She is completing her master's degree in Photographic Preservation and Archives Management at the Rochester Institute of Technology.

Sponsored by the Kosciusko County Historical Society, this program is free of charge and open to the public. Attendees are encouraged to bring photographs for show and tell. (Photo provided.)

HENDRICKS COUNTY HISTORY BULLETIN

Published by
The Hendricks County Historical Society
Danville, Indiana



HENDRICKS COUNTY MUSEUM

President's Message

"History should be studied as newspapers are read—with a view of telling our friends about the historic acts as recorded, the truths unfolded—then it will become a labor of love and no longer be a form of drudgery."

CeDora Lieullen
April 1882

Miss Dora's words came to mind as this year's entries in the Local History Essay Contest arrived. The topics may be old but they are new to these young students. They bring a fresh view to stories many of us have taken for granted. We congratulate all the students who entered the contest and their parents and teachers. History is a conversation and we welcome these new voices.

Our Next Meeting:

SHADOW-SNATCHERS: Early Photographers in Indiana and Hendricks County

The lives of early photographers and their effect on the lives of the people of Hendricks County and Indiana will be the subject of our next meeting on Sunday, May 7, at 2:00 p.m. at the Plainfield Public Library.

"Secure the shadow, ere the substance fades" was the banner on an advertisement for D.O. Adams,

Artist, and his "Cheap Picture Gallery" at Danville in 1860. A photographic image was more than a mere "picture." It was a captured memory, a sentiment of affection for family and friends.

Joan Hostetler, formerly with the Indiana Historical Society, has been collecting information on Indiana photographers since 1986. She has collected a database of over 4,000 names of men and women photographers for the period 1840-1920. She has a listing of about 24 names connected with Hendricks County.

Ms. Hostetler is currently completing her Masters Degree at the Rochester Institute of Technology in New York. Most recently she interned at the George Eastman House and the Image Permanence Institute, also in New York. Her presentation will include slides of the work done by these early "shadow-snatchers."

This will be a meeting you won't want to miss! In the words of D.O. Adams, Artist: "Improve your time, before it is too late"—see you at the meeting!

IS THIS YOUR LAST BULLETIN?

Please take a moment to check the back page of the BULLETIN where your name and address appear. If the block has been marked it indicates that we have not received your renewal and this will be the last issue of the BULLETIN that you

will receive. Please forward your dues (Individual/Institutions - \$10, Family - \$15, Contributing - \$20, Business - \$25) to the HCHS offices, 170 S. Washington, Danville, IN 46122 to continue your membership in the society. If you have any questions about your membership status, please contact the secretary at the same address.

IN REMEMBRANCE:

It is with great regret that we mark the passing of longtime HCHS member Maynard Noland. Maynard's contributions to the society and museum were numerous and included serving as society President, working on the museum board, and assisting in the production of the BULLETIN. The society greatly benefited from his enthusiasm, insight, and knowledge and he will be sorely missed.

YOU CAN GET IT HERE!

Just a reminder that the Hendricks County flags and all in-stock publications for the HCHS are available for sale at the Danville Antique Mall, 132 West Main Street, Danville. For further information about the publications contact any of the society officers or call the Antique Mall at 745-1774.

APPENDIX 4 -SAMPLE DIDACTIC PANELS

DAQUERREOTYPE

1839-1860s

The first photographic process to have mass popularity in the United States was the daguerreotype, which was perfected by Frenchman Louis Jacques Mande Daguerre in the late 1830s. It consists of a highly detailed image formed on a copper sheet plated with silver.

IDENTIFICATION

The daguerreotype is the only process to have a reflective, mirror-like surface, which can look negative or positive depending on the viewing angle. They are cherished for their rich tonal qualities and unrivaled clarity of detail. Deterioration also helps identify the process. The edges often exhibit a bluish or brown tarnish. Handcoloring was often applied to the cheeks and jewelry of the sitters. American daguerreotypes were usually sealed in miniature, book-like cases, which were decorative and also protected the delicate plates from scratches and tarnish.

This image shows why the daguerreotype is thought by many to be the best of all photographic processes: sharp detail, high contrast, and unusual quality of color. Most daguerreotypes survive of the 1840s and 1850s had simple backdrops.

A daguerreotype can be seen as a positive or negative depending on the viewing angle.

PROCESS

First, the silver surface of the daguerreotype plate is highly polished to give it a mirror-like shine. Next, the plate is coated with a sensitive layer of silver iodide and then exposed to light. After "exposing" the plate (taking the picture) in a camera, it is developed with mercury fumes, "fixed" with sodium thiosulfate, and toned with gold to improve contrast and durability. Finally, the daguerreotype is packaged in its case. From start to finish, the process takes about twenty minutes. Because no negative is produced, each daguerreotype is unique.

Collection: Indiana University

This 1840s image shows a London daguerreotypist at work. The camera operator is shown timing the exposure with a pocket watch and holding the lens cap in his other hand.

14 plate daguerreotype from the collection of Frank Quarter

By the 1850s most large cities had several "Daguerrean Artists," while itinerant daguerreotypists travelled across the country in wagons, tents, and barges, staying in small towns as long as business was good. By the millions, Americans faced the camera for the first time twenty years after exposure, paying one to five dollars per daguerreotype.

CARE OF DAQUERREOTYPES

Ideally, daguerreotypes should be individually stored in archival boxes. Beware of recommendations to remove the tarnish with "silver dip" or other processes—although they can produce dramatic results, none have been proven as safe, non-damaging cleaning methods. Trained professionals can replace cracked or dirty glass and reset a daguerreotype with a paper tape. Do not attempt to remove the daguerreotype from the case without instruction.

DETERIORATION

Compared to "the dust on the wings of a butterfly," the fragile surface of the daguerreotype plate is very susceptible to scratches and abrasion. It is common to see wipe marks where someone has tried to clean the plate. Exposure has led to the lifting of the silver, resulting from the edges or sometimes sun along the edges or in spots on the plate. A secondary problem results when the cover glass deteriorates. This can make the daguerreotype look cloudy. If not cleaned or replaced, the glass can leech droplets that cause damage to the daguerreotype surface.

This uncleaned plate shows many signs of deterioration: scratches, tarnish, fingerprints, and smears where someone has attempted to clean the image.

AMBROTYPE

1854-1860s

The ambrotype, touted as a cheap alternative to the daguerrotype, became the most popular portrait process in the late 1850s, although many photographers shared both processes.

PROCESS

Ambrotypes are made of collodion (a syrupy mixture of gun cotton dissolved in ether and alcohol) which is poured onto glass and sensitized with silver nitrate. The glass is exposed in a camera, then developed. This produces a glass negative. Ambrotypes were usually coated with varnish. When backed with a dark surface the ambrotype appears positive. The dark backing material varied from a dark fabric swatch, dark paint on the glass, or the use of dark colored glass.

Like the daguerrotype, the ambrotype is housed in a case and is a unique image. Because the glass base is transparent, ambrotypes are sometimes laterally reversed and other times right reading.

Here, a photographer is coating the glass with the syrupy collodion emulsion. After taking the picture, the ambrotype is developed in cyanide. The whole process must be completed before the collodion dries and loses its light sensitivity—a period of about 20 minutes.

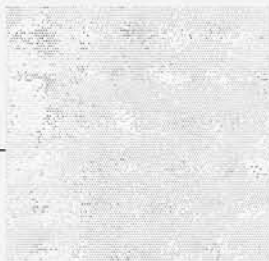


IDENTIFICATION

Ambrotypes do not have the sharp detail or highly reflective surface of the daguerrotype. The highlights often are milky white in color. When viewed with a raking light, a shadow is often detected due to the thickness of the glass. Sometimes the flaking paint or texture of the cloth backing is visible.



When seen against a white background (left) the ambrotype is negative; however, a black backing (right) makes the image appear positive.



The black backing paint on this image is flaking off, revealing the yellow case lining paper. Unfortunately, if the paint is on the emulsion side, the image flakes off with it and the ambrotype cannot be restored. Notice the heavy varnish along the edges indicating that this ambrotype was not varnished.

DETERIORATION

Common ambrotype problems include broken or cracked glass, flaking paint and emulsion, and scratches. Most ambrotypes were given a protective varnish coat, however, the unvarnished ones have a finish film along the edges.

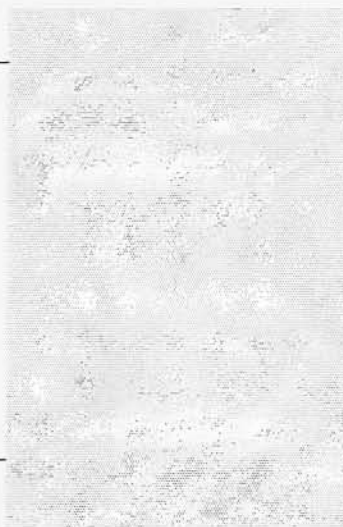
CARE OF AMBROTYPES

Store ambrotypes in individual archival boxes. Because of the many methods of making them, it is best to hire a professional to repair damaged ambrotypes. Conservation problems include repairing broken or deteriorated cover glass, and restoring the flaking paint and replacing with another black backing.

Ambrotypes can be identified by their greyish-yellow highlighting, just inside the white border. With strong, raking light you can often see the shadow of the emulsion on the black backing.

Other signs to look for are flaking paint and emulsion and texture of the black cloth backing.

Wet collodion photographers (so-called because they must not let the emulsion dry) often carried their darkrooms with them in backpacks or tents. This allowed them to immediately develop the plate.



TINTYPE

1856-1930s

Tintypes, also known as ferrotypes and Melanotypes, reached their greatest popularity in America and were made from 1856 well into the twentieth century.

PROCESS

Like the ambrotype, the tintype is made from collodion, a mixture of gun cotton dissolved in ether and alcohol. The syrupy liquid is poured onto a dark lacquered sheet iron. The name is a misnomer—there is no tin in a tintype. After dipping it into a solution of ferric chloride, which makes the tintype light sensitive, the plate is exposed in the camera. Next, the tintype is developed, fixed, and given a protective coat of varnish.

Beware of "tintype photographs" when doing photography by the process. Because daguerotypes, ambrotypes, and tintypes were all unique images, it was common to make another photograph of the image. This is a tintype of another photograph—note the brass frame visible at the top and bottom.

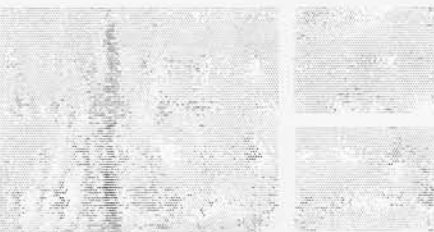
Within recent years the tintype has become collectible—especially unusual images such as people with their work tools, outdoor scenes, or postmortems.

Because the durable tintype need not be housed in a case, it became popular among the mail during the Civil War. Although often found in cases, tintypes were also stored loose in albums and in paper mounts. The white embossed paper mounts often have a patent date stamped onto the edges which help date the image.

IDENTIFICATION

Early tintypes were placed in cases, but they are usually found loose or in paper mats. Cased tintypes are hard to distinguish from ambrotypes. Like ambrotypes, they have milky white highlights and low contrast. Place a strong magnet over the cover glass to identify a cased tintype. Uncased tintypes are very easy to identify. The support is a thin piece of sheet iron that has been lacquered black. In 1870 it became stylish to make chocolate brown tintypes.

The quality of tintypes greatly varied. This wedding portrait has very high contrast for a tintype. Color was applied to the prints. To determine whether this is a tintype or ambrotype without removing it from the case, place a magnet on top of the cover glass. The magnet will be attracted to the tintype but not the ambrotype.



This poorly made image shows why some tintypes were known as "Cheap Jokers" by the photography trade. A blacker was hastily thrown over an adult who held the baby still during the exposure. In addition, the person's head was wiped off the plate. Once matted, only the baby was visible through the oval window.

The tintype process brought photography to twenty-five cents. While still a unique image, several images per sitting could be made on one tintype plate and cut apart with tin snips. Ask the business what to study the sitter.

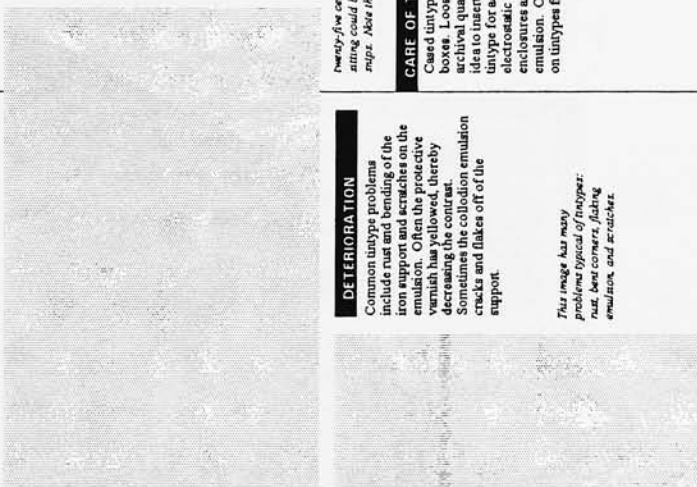
CARE OF TINTYPES

Cased tintypes should be stored in individual archival boxes. Loose and matted tintypes can be stored in archival quality paper or plastic sleeves. It is a good idea to insert an acid-free lightweight board behind the tintype for additional support. Because of the electrostatic properties of plastic sleeves, paper enclosures are recommended for tintypes with flaking emulsion. Care must be taken to prevent bent corners on tintypes from scratching other photographs.

DETERIORATION

Common tintype problems include rust and bending of the iron support and scratches on the emulsion. Often the protective varnish has been directly decreasing the contrast. Sometimes the collodion emulsion cracks and flakes off of the support.

This image has many problems typical of tintypes: rust, bent corners, flaking emulsion, and scratches.



CASES

1839-1860s

DETERIORATION

Because of the variety of materials used, cases can have many problems. Cover glasses in cased images often deteriorate, dropping an oily residue onto the photograph. Glass also can crack or break, allowing air into the packet. Brass mats and preservers often exhibit copper corrosion. Paper and leather spines often tear and it is common to find half cases with missing lids. It is rare to find embossed paper or leather cases without scuff marks. Thermoplastic cases typically have weak metal hinges that pull loose from the case. Tiny chips or cracks are often found on thermoplastic cases.

Slit or velvet cover pad.
Sometimes the photographer's name and address is embossed in the velvet.

This daguerrotype is mostly obscured by the nearly black, oily residue that can leech from the glass and chemically attack the daguerrotype plate. The cover glass should be replaced with modern glass. Note that this image does not have a preserver. Preservers were not in general use before 1847.

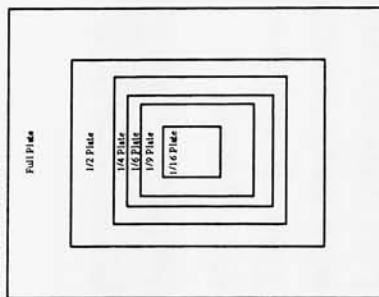
Wooden cases were often covered with plain or embossed leather or paper. Hundreds of geometric, floral, and pictorial motifs were used from the 1840s to 1860s.

IDENTIFICATION

Photograph cases vary tremendously in appearance and quality. The case may be made of: wood covered with leather, paper-mache, velvet, mother of pearl, or thermoplastic.

Most cased images were manufactured in the following sizes:

Whole Plate 6 1/2" x 8 1/2"
Half Plate 4 1/4" x 5 1/2"
Quarter Plate 3 1/4" x 4 1/4"
Sixth Plate 2 3/4" x 3 1/4"
Seventh Plate 2" x 2 1/2"
Eighth Plate 1 3/8" x 1 5/8"



Preserver holds the cover glass mat and image together.
Cover Glass
Brass Mat
Image (daguerrotype, ambrotype, or tintype)
Black Backing (ambrotype only)
Case

Illustration by Ann O'Connell

CARE OF CASES

Cased photographs should be individually stored in archival quality boxes. Although it is tempting to take apart cased photographs, it can often cause irreversible damage. If you must remove the image from the case, use a small suction cup to gently pull it out. Prying out with a knife easily damages the sides of the case. Consult a professional to repair split spines, resal the image, clean or replace dirty or broken cover glasses, and straighten bent brass mats and preservers. Remember, never attempt to clean daguerrotypes, ambrotypes, and tintypes.

Hook
Puck Pad (designed to hold the image snugly in place)
Brass Preserver (fits around the cover glass mat and image)
Brass Mat

Thermoplastic cases were first made in 1853. These cases, also known as "Union" Cases, are a "union" of pigmented sawdust and shellac. Do not rely on the case date to date the image—it was common to later place cherished photographs into the best cases.

Many leather or paper-covered cases split along the spine. Note also the small tear in the velvet cover pad.

1

A PERFECT LIKENESS

Identification and Preservation of Historic Photographs

Sponsored by the
George Eastman House International
Museum of Photography and Film
and the
Indiana Historical Society

2

DAGUERRETYPE

- » 1839-1860s
- » Silver-coated copper plate
- » Laterally reversed
- » One of a kind, no negative
- » Contained in case

3

AMBROTYPE

- » 1854-1860s
- » Thin emulsion on glass, backed with dark varnish or cloth
- » Laterally reversed
- » One of a kind
- » Contained in case

4

TINTYPE (FERROTYPE)

- » 1856-1930s
- » Collodion on lacquered iron
- » Laterally reversed
- » One of a kind
- » Cased, loose, or carte de visite
- » Chocolate brown after 1870

6

NEGATIVES

- Wet collodion, 1851-80
- Gelatin dry plate, 1880-1925
- Cellulose nitrate, 1889-1951
- Cellulose acetate, 1920s-present
- Polyester, 1955-present

6

CARTE DE VISITE

- Popular 1860-1890
- Paper print on 4 1/2" x 2 1/2" cardboard mount
- Collected and often preserved in albums
- Usually albumen process

7

CARTE DE VISITE: 1860s

- Thin white mount
- Squared corners
- Often border of 2 gold lines
- Simple photographer's backstamp
- Full-length or head shot from distance
- Tax stamp, 1864-66

8

CARTE DE VISITE: 1870s

- Thicker mount, variety of colors
- Rounded corners
- Close-up portraits
- "Cameo" or oval portraits
- More ornate backstamps
- NPA logo 1871-75

9

CABINET CARD

- 1870-1900
- Paper print on 6 1/4" x 4 1/4" cardboard mount
- Albumen or gelatin/collodion printing out paper
- Also kept in albums

10

CYANOTYPE

- Popular 1880-1920
- Distinct blue color
- Most popular with amateurs
- Rarely used for portraiture
- Similar to blueprint process

11

SNAPSHOTS

- 1888-present
- Made by amateurs with handheld cameras
- Variety of papers used
- Usually processed by commercial lab

12

COLOR PHOTOGRAPHS

- 1935-present
- Chromogenic color most common
- Poor light & dark stability
- Use black & white to record important events
- Cold storage recommended

13

OTHER FORMATS

- › Stereograph, 1855-1920s
- › Postcard, 1900-present
- › Crayon enlargement, 1860-1920
- › Folded photos, 1905-present
- › Panoramic/Cirkut, 1906-present
- › Photo jewelry, 1840s-present

14

STORAGE ENVIRONMENT

- › Humidity key factor: 35-40% RH
- › Temperature: 68 degrees F
- › Minimize fluctuations
- › Avoid polluted areas
- › Dark storage area

15

STORAGE ENCLOSURES

- › 3 layers: sleeve, box, shelving
- › Plastic: polyester
polyethylene,
polypropylene
avoid vinyl/PVC
- › Paper: acid-free
lignin-free
buffered

16

EXHIBITION AND DISPLAY

- › Consider facsimile
- › Archival framing materials
- › Use mat or spacers
- › UV-filtering Plexiglas

17

MARKING PHOTOGRAPHS

- Use pencil in margins on back of photo or on enclosure
- Never use pen or marker
- Never write on photo surface
- Use permanent photo marker on slick photographic paper

18

CREATING SCRAPBOOKS

- Use archival materials
- Adhere with photo corners
- Ideally, use plastic page protectors
- Mark pages with pencil
- Don't let photos touch newspaper clippings or other acidic paper

19

AVOID LIKE THE PLAGUE...

- Most tapes: masking, cellophane
- Rubber cement, glues, paste
- "Magnetic" photo albums
- Kraft paper & glassine envelopes
- Center-seam envelopes
- Paper clips, rubber bands, staples

APPENDIX 6

PHOTOGRAPH PROGRAMS PRESENTED IN 1995

Identification and Preservation of Historic Photographs

(A 90 minute slide presentation)

- | | |
|------------|---|
| March 8 | Indianapolis/Marion County Public Library, Shelby Branch |
| March 18 | Indianapolis/Marion County Public Library, Wayne Branch |
| April 4 | Clinton County Historical Society, Frankfort, Indiana |
| April 6 | Indianapolis/Marion County Public Library, Wanamaker Branch |
| April 11 | Indianapolis/Marion County Public Library, Brown Branch |
| April 18 | Indianapolis Senior Citizens Center Family History Club |
| May 4 | Indianapolis/Marion County Public Library, Southport Branch |
| May 6 | Indianapolis/Marion County Public Library, Decatur Branch |
| May 16 | Bedford Revitalization, Inc. |
| October 12 | Indianapolis/Marion County Public Library, Spades Park Branch |
| October 14 | Indianapolis/Marion County Public Library, Eagle Branch |
| October 18 | Indianapolis/Marion County Public Library, West Indianapolis Branch |
| October 21 | Indianapolis/Marion County Public Library, Fountain Square Branch |
| November 2 | Kosciusko County Historical Society, Warsaw, Indiana |

Secure the Shadow: Early Photography in Indiana and Hendricks County

(45 minute slide presentation)

- | | |
|-------|-------------------------------------|
| May 7 | Hendricks County Historical Society |
|-------|-------------------------------------|

A History of Photography in Indiana

(40 minute slide presentation)

- | | |
|---------|---|
| July 21 | Indiana Historical Society Summer Symposium |
|---------|---|

History and Preservation of Family Photographs

(Two, 1 1/2-hour classes consisting of lecture, slide program, and hands-on housing demonstration)

- | | |
|---------------|--|
| September 26/ | |
| October 3 | O.A.S.I.S. (Older Adult Services Information System) |

Out of the Attic: Taking Care of Your Historic Photographs

- | | |
|------------|--|
| October 14 | Indiana Junior Historical Society's
<i>History through the Lens: A Photography Workshop</i> |
|------------|--|

Guest Lecturer: *Cataloging Visual Materials*

- | | |
|------------|--|
| October 16 | Indiana University/Purdue University at Indianapolis,
School of Library Science, Introduction to Cataloging Class |
|------------|--|